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MAY 1949  
VOLUME 42  
NUMBER 5

# MAGAZINE OF ART

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**Published By:**

THE AMERICAN  
FEDERATION OF ARTS

**Director:** THOMAS C. PARKER

**National Headquarters:**

1262 New Hampshire Ave., N.W.,  
Washington 6, D. C.

**Editorial Office:**

22 East 60 Street  
New York City 22

The MAGAZINE OF ART is mailed to all chapters and members of the Federation, a part of each annual membership fee being credited as a subscription. Entered as second-class matter Oct. 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and possessions, \$6 per year; Canada, \$8.50; Foreign, \$7; single copies 75 cents. Published monthly, October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1949 by The American Federation of Arts. All rights reserved. All Mss. should be sent to the Editor. Unsolicited Mss. should be accompanied by photographs; no responsibility is assumed for their return.

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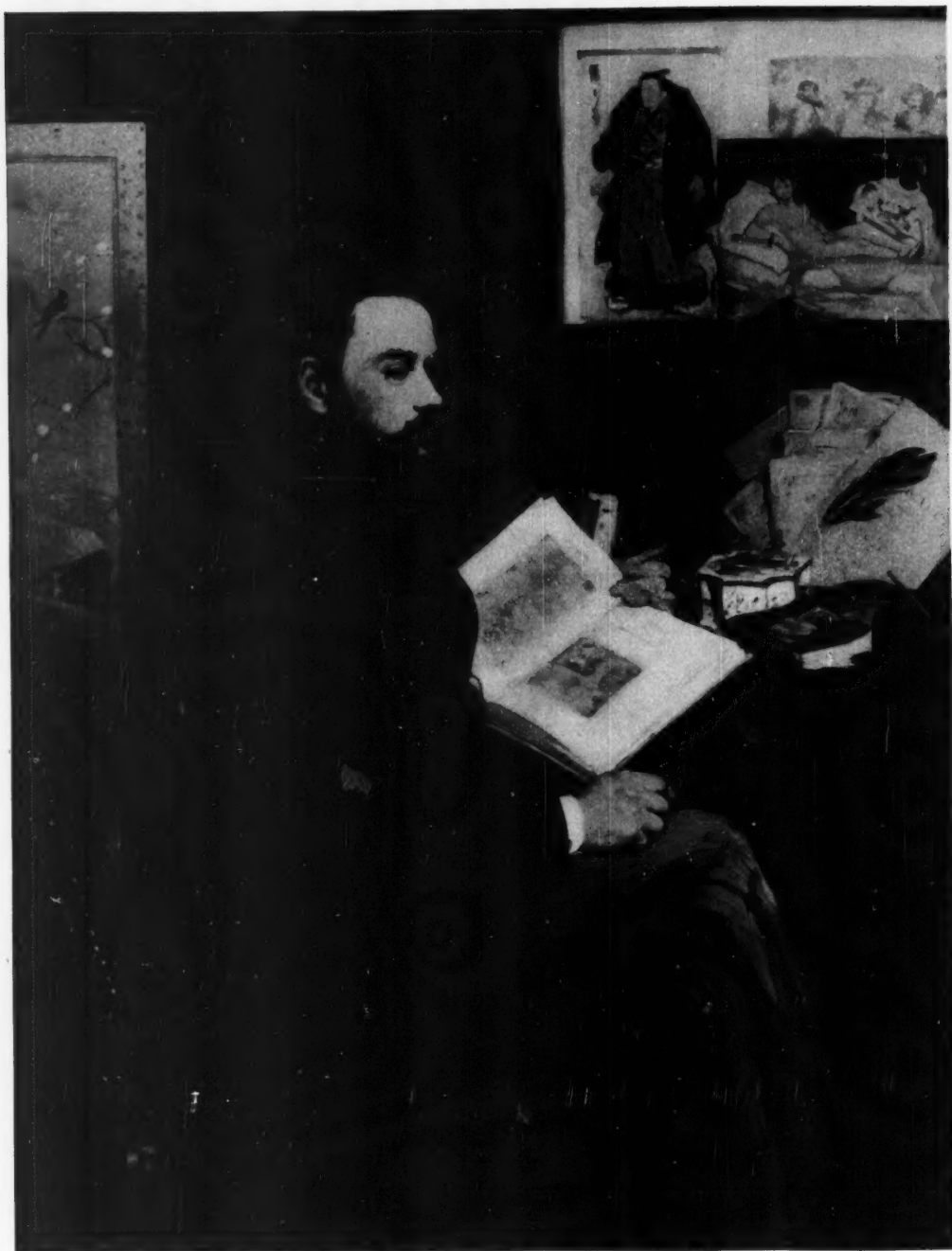
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Edouard Manet, Portrait of Zola, 1868, oil, Louvre.



## MANET'S PORTRAIT OF ZOLA

WE do not generally realize to what extent artists monopolize our visual symbols. Since it is their business to invent the forms of their own world, we who do not have their gifts find it understandably difficult to visualize anything of their time without their aid. We ask, for example, what sort of man was Napoleon? There are hundreds of contemporary images, but without Jacques Louis David we should never feel certain that we had seen him, without David, he would remain an amorphous figure, a celebrated shadow without visual substance. How shall we recognize Henry VIII without Holbein? What mind's eye will improve upon Van Dyck to conjure up Charles the First?

We feel the same way about writers, especially when the very flavor of their art seems to grow out of their personal traits. Can we detach Aretino from Titian's portraits, or Voltaire from Houdon's marble icon? Some writers, however, make a virtue of self-effacement, and even a portrait by a great artist would not contribute much to our understanding. Although Thomas Mann surely deserves a modern Duerer, perhaps it is no cause for regret that there was no Holbein or Van Dyck in Shakespeare's England, and that only some cracked and amateurish likenesses remain to divert attention from his plays.

Consider the case of Emile Zola. According to one theory of naturalism, perhaps untenable, that it is an art of impeccable objectivity, our whole interest should be engrossed in the matter to which the naturalist writer applies himself. Zola held, however, that "a work of art is a corner of creation seen through a temperament." More than one critic has noticed the carry-over, into Zola's art, of Hugo's romantic dynamism and of Balzac's epic sense of scale. Temperament is, of course, paramount in Zola. We have, therefore, an irresistible desire to see the man who could energize themes by his command of detail, by the terseness of his rhythms, and by the almost olfactory force of his imagery. What was Emile Zola like, we ask, what outward appearances guide us to the quality of his mind?

Where shall we turn to find a living image of Zola? Surely first of all to the photographer Nadar, whose control of an apparently mechanical medium elevated it to the regions of art. Here (Fig. 1) is the Zola whom Nadar saw, about 1876-1880, in his late thirties. Even this memorable photograph leaves something to be desired, because the formidable temperament of Emile Zola was not to be fully caught in any such manner.

If we did not already know Edouard Manet's portrait of Zola (*Frontispiece*) what artist would come to mind as best equipped to forge a durable and compelling record of this great man? What painter could best penetrate through the exterior shell? It would be no easy task; of Zola de Maupassant once wrote:

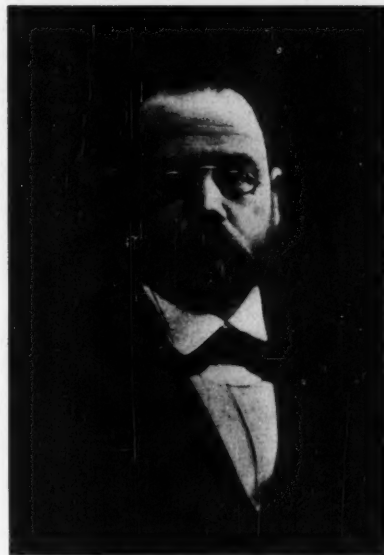


Fig. 1. Nadar, photograph of Emile Zola, ca. 1876-1880, from E. A. Vizetelly, *Emile Zola* (London and New York, 1904).

He has the further distinction of possessing fierce and irreconcilable enemies, who fall upon him like madmen, on the slightest provocation, using every weapon. He receives them with the gentleness of a wild boar. The thrusts of his tusks are legendary.

Of all the French portraitists who flourished during Zola's early years, would not Gustave Courbet have best comprehended him? Yet it was Manet, not Courbet, to whom the opportunity came. This was in 1868, when Zola was twenty-eight, only a year after he first commanded attention as a novelist through the publication of *Thérèse Raquin*. Here is a sample description from that early work:

Thérèse looked at the newcomer. For the first time she saw a man. Big, strong, his face full of health, Laurent astonished her. With a kind of admiration she contemplated his low forehead, from which his rough black hair sprouted, his full cheeks, his red lips, his regular features with their ruddy beauty. For a moment she looked full upon his neck; this neck was wide and short, fat and powerful. Then she lost herself in studying his heavy hands spread out on his knees; the fingers were squared off; the closed fist was enormous; it could fell an ox. Laurent was truly a peasant's son, with his stolid gait, his curved back, his slow and precise movements, his peaceable and stubborn air. Under his clothes one felt the presence of his round and developed muscles, the thick and compact flesh of his whole body.

Does not this robust image conjure up a portrait, perhaps even a self-portrait, by Gustave Courbet? As the story of *Thérèse Raquin* unfolds, it turns to a violent vein, piling horror on horror with much of the romantic excess of a gothic novel. After the first chapters the reader will seldom be reminded again of Courbet. But does Manet's elegant portrait seem germane to Zola's dark and turbulent genius? Here is a short passage from *La Terre*, written in 1888 but forming a part of the great Rougon-Macquart cycle of twenty novels which he planned as early as 1869. Françoise, the peasant girl, is flailing grain:

The breath came quickly from between her open lips. Bits of straw stuck in the flying tresses of her hair. And with every blow, when she lifted the flail, her right knee stretched her skirt, her haunch and her breast swelled out, bursting through the cloth; a whole contour was roughly suggested, the very nudity of her firm girlish body. A button ripped off her bodice, and Buteau saw the white flesh below the tanned line of her neck, a mound of flesh which her arm, in the powerful play of her shoulder muscles, kept constantly pushing up.

One is tempted to think of Jean François Millet, but the focus is much too sharp. There is little of Millet's romantic glamor in this image. If we try to visualize such a figure, Courbet's farm girls irresistibly come to mind. In all the work of Edouard Manet, does such a creature exist?

It would seem reasonable, then, to search for a good Zola portrait among the works of Courbet, even though the accidents of history made it impossible for the two men to have seen each other after 1870. It is disconcerting not to find such a portrait—as disconcerting as it is to discover that Daumier never painted his admirer and spiritual double, Honoré de Balzac.

However, the portrait of Zola by Manet undeniably does exist. Well before its arrival at the Louvre in 1925, after being bequeathed to that museum by Mme. Zola in 1918, it had won a place among Manet's most distinguished works. For the very reason that it is an artistic masterpiece, it has inevitably monopolized our power to visualize its subject. Sometimes this special tyranny of art needs to be challenged. Can this elegantly attired gentleman be Emile Zola? Can this fastidious still life possibly convey the torrential force of his genius?

Since Manet painted the portrait out of gratitude for Zola's support in his critical reviews,<sup>1</sup> all the objects in the picture refer directly to interests that the two men shared. Japanese art became very fashionable after the Paris World's Fair of 1867. Velasquez' steadfast observation of humble people, here represented by an engraving of *Los Borrachos*, was strikingly prophetic of the naturalist movement to which Zola had welcomed Manet. Manet's name appears as the title of one of the paper-bound books: Zola's articles on him had been republished as a single volume in 1867, the year before Manet painted the portrait. Zola had specifically defended *Olympia*, here seen in the proxy of a sepia photograph. So much for a mere inventory of content and associations.

Although Manet's picture has no artistic peer among Zola portraits, other visual records of Zola provide some interesting comparisons. Fig. 2 shows a very youthful work by Zola's friend Paul Cézanne. It was painted in 1862 when Zola was a clerk at Hachette's. Cézanne records the sharp features and alert eyes which appear in Manet's portrait;



Fig 2. Paul Cézanne, Portrait of Zola, ca. 1862, formerly Vollard Collection, Paris.

but, as we should expect both of him and of Zola, there is no suggestion whatever of sartorial elegance, or of the sophisticated *boulevardier*. The tone is thoroughly *petit bourgeois*.

More useful for our purpose is the plaster bust (Fig. 3) which Philippe Solari, another of Zola's intimate friends, modeled about 1866. Unlike Manet, Solari depicts Zola as the "bear" he was often called, with a sort of lion's mane and the chest of an athlete. Here is what our reading of Zola would lead us to imagine: the open-shirted virility of a Second Empire Ernest Hemingway.

In 1869 or 1870 Cézanne painted a large double portrait of Paul Alexis reading to Zola (Fig. 4). This magnificent unfinished work, which was discovered in the attic of Zola's house, offers a remarkable contrast with Manet's portrait of the preceding year or two. The roughly blocked-out form of Zola, to the right, has all the force of one of

Fig 3. Philippe Solari, Bust of Zola, ca. 1866, from J. Rewald, *Cézanne: sa vie, son oeuvre, son amitié pour Zola* (Paris, 1939).





Fig 4. Cézanne, Paul Alexis reading to Zola, ca. 1869-70, Wildenstein & Co., New York.

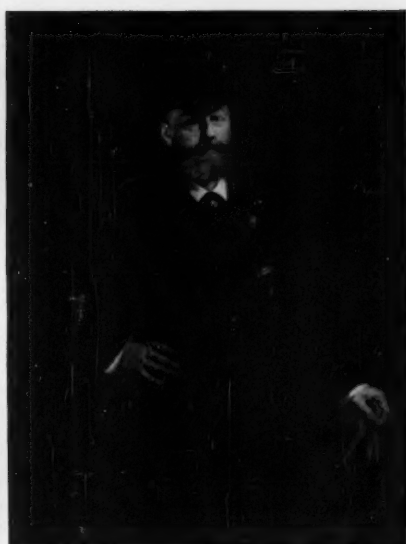


Fig 5. Manet, Portrait of Antonin Proust, 1880, Toledo Museum of Art.

Courbet's granite cliffs—Zola-Etretat, one might call it. The profile figure of Alexis, in a pose undoubtedly suggested by Manet's picture, differs from it almost to the same degree. Cézanne emphasizes a formidable massiveness, a sense of weight rather precariously supported; he invites us to move in and out, across and around his image. Contrast to all this Manet's flat patterns, his elegantly sinuous contours, the agile weightlessness of his forms—all subtly underlining an almost debonair psychology. In these two pictures we have all the difference between Parisian *verve* and the age-old Mediterranean wish for monumental grandeur.

Evidently, Zola has passed through Manet's temperament, as, of course, he passed through Cézanne's. But Manet has so completely transformed him that we may well ask whether he has not made Zola over into his own image.

Manet's portrait of his friend Antonin Proust (Fig. 5), painted in 1880, is helpful in showing us to what heights he was able to push his flair for stylishness, wit and a civilized *joie de vivre*. Henri Focillon once suggested, not at all facetiously, that it was Sir Anthony Van Dyck who really created the English gentleman. Focillon was a Frenchman, however, and Van Dyck was a Fleming. If anyone is really qualified to recognize an Englishman, it ought to be an Irishman. In his *Confessions of a Young Man*, George Moore recalls Edouard Manet at the Café de la Nouvelle Athènes:<sup>2</sup>

At that moment the glass door of the *café* grated upon the sanded floor, and Manet entered. Although by birth and art essentially a Parisian, there was something in his appearance and manner of speaking that often suggested an Englishman. Perhaps it was his dress—his clean-cut clothes and figure. That figure! those square shoulders that swaggered as he went across a room, and the thin waist; and that face, the beard and nose, satyr-like shall I say? No, for I would evoke an idea of beauty of line united to that of intellectual expression. . . .

I cannot think of a more concrete visual example of George Moore's description of Manet than Manet's portrait of Antonin Proust. Like Van Dyck, Manet was a creator of gentlemen. He made a gentleman, even an English gentleman, out of the Parisian *bourgeois* of his day. More remarkable still, he made one out of Emile Zola. To Zola-Etretat and Zola-Hemingway, we may now add Zola-Van Dyck.

Some critics have apparently assumed that Manet's portrait was meant to show Zola at home and, by implication, that the picture was painted there. Actually, Zola lived in no such style at this period of his life as the portrait might suggest. Despite his rising reputation his finances were in a precarious condition, as his daughter, Denise LeBlond-Zola, clearly indicates in her biography of him:<sup>3</sup>

In 1868, Zola's financial situation was bad enough to oblige him to ask Manet for a loan of six hundred francs. He also applied to Duret for a recommendation to the publisher of the *Tribune*, M. Herold, and to the editor-in-chief, Eugène Pelletan. Zola wrote Duret (June 19, 1868) that he would even be willing to "correct page-proof and patch up other people's *journalisme*" if only this work, together with his articles, would bring in enough income for him to live on. He pointed out that he had to support his mother and that he was forced to "enlever l'avenir à la pointe de sa plume."

Zola was living with his mother and his mistress in a modest "bandbox" in the Batignolles quarter not far from Manet's studio. The little apartment was just large enough to accommodate this apparently amicable trio. His mode of life there should not be confused with the relatively plush existence he led after purchasing a country house at Médan in 1878. It has been suggested that financial worries caused the long delay in the marriage of Emile Zola and Alexandrine-Gabrielle Meley: the liaison began in 1864 and the wedding took place on May 31, 1870. Considering the evident har-

mony of Zola's triangular design for living, this explanation must be viewed as primarily for Anglo-Saxon consumption.<sup>4</sup>

It should have been obvious from the first that Zola came to Manet's studio to sit for his portrait. Nevertheless, this suggestion was not made overtly until advanced by Charles V. Wheeler in 1930. Six years later, John Rewald published a letter from Zola to Duret,<sup>5</sup> written in February of 1868, which ends all doubt on the matter: "Manet is doing my portrait for the Salon and I am spending every afternoon in his studio." It should be perfectly clear, therefore, that Manet's portrait is not very dependable from a documentary point of view. If the history of art concerned only representations of guaranteed authenticity, we should have to stop here. But we should have missed the art and the artist altogether.

It should be added that Zola's interest in Japanese art was not so sophisticated as the samples in his portrait might imply. It is true that Zola had compared Manet's "simplified painting" to "Japanese prints, which resemble his work in their strange elegance and in their magnificent flat shapes."<sup>6</sup> Of course, he had every opportunity to discuss such matters with Manet and his circle. Nevertheless, George Moore observed on his first visit to Médan many years later:<sup>7</sup>

On the wall of the last little flight there were Japanese prints depicting furious fornications; a rather blatant announcement, I thought, of naturalism—but they were forgotten quickly, for in a few seconds I should be in the master's presence.

Fig. 6 might represent what George Moore saw when he entered, except that it apparently dates from the year before Zola moved to Médan. However that may be, this prosperous Zola, bearish in his den, has little connection with Manet's interpretation.



Fig 6. Zola in his Study, photograph, ca. 1877, from M. Josephson, *Zola and his Time* (New York, 1928).

Evidence of another kind comes from the journals of Edmond and Jules de Goncourt, under the date of December 14, 1868:

Our admirer Zola came to lunch today. This was the first time we had met each other. He instantly impressed us as looking like a normal-school student with Sarcey's thickest build, though, at the moment he seemed rather worn out. On close inspection, however, this broad-backed young man appeared to have the delicacy and modelling of fine porcelain in his features, in the curvature of his eyelids, and the curious

planes of his nose. In a word, there was something chiselled about his whole person, not unlike the people in his books, those complex characters of his who are occasionally a little feminine even in their masculinity.

A striking aspect of Zola is his sickly, suffering ultra-nervous air. It gives you, every so often, a strong sensation that you are in the presence of a melancholy and rebellious victim of some ailment of the heart.

Altogether, he is a restless, uneasy, profound, complicated and evasive man, a hard one to make out.

There are, of course, many references to Zola in the journals, but this is the famous one. It has been cited by Jamot and others in favor of Manet's psychological estimate of Zola in the portrait.<sup>8</sup> Without going into the credibility of the de Goncourts as witnesses—to what extent, for example, they enjoyed making things seem very complicated—we may note that their description does not by any means tally with Manet's portrait. The similarities need no elaboration, but they do not include the heavy build, the pedantic appearance and above all the morose and unhealthy air. If the de Goncourts have injected something of themselves into Zola, that is not our present concern.

In late years Zola grew fat, and still later he grew thin again. Here is what the de Goncourts observed on March 4, 1888:

In three months, on a diet of no bread and no drinking at meals, Zola has lost twenty-eight pounds.

It is a fact that his pot-belly is gone and he almost seems to have been pulled out lengthwise. More remarkable still, the fine modelling of his face, lost in fat during these past few years, has reappeared; and truly he begins again to resemble Manet's portrait of him.

In estimating the value of this testimony, we should not forget that the de Goncourts wrote it in 1888, not 1868. As for Zola's appearance at the earlier period we have, in addition to the journals for 1868, Solari's bust (Fig. 3), Cézanne's double portrait (Fig. 4) and Fantin-Latour's group portrait (Fig. 11).

Taken altogether, the foregoing arguments and comparisons converge upon the conclusion that Manet's portrait of Zola is more highly charged with Manet's personality than with Zola's.

We may add the following testimony from Zola himself, in his essay on Manet, written in 1867:<sup>9</sup>

Lying deep in his nature, there is an innate need for distinction and elegance which I pride myself on having found again in his works.

If only he had found it in his own portrait!

The question now arises, is Manet's portrait of Zola in some sense a *self-portrait*?

What did Manet himself look like? To George Moore, he was, as we have seen, the very model of a modern English gentleman. To the painter Fantin-Latour, who imposed himself less on his clients than do most good portraitists, he appeared as in the portrait of 1867 in the Art Institute of Chicago (Fig. 7). It bears at least a family resemblance to Manet's Zola, although it lacks the sparkle and dash of Manet's touch. One feels that most of the elegance comes from the man himself, if not from his clothes, and that a good photograph might produce a fairly similar effect. Fig. 8, a photograph taken by Godet about 1875, does not





Fig. 7. Fantin-Latour, Portrait of Manet, 1867, Art Institute of Chicago.

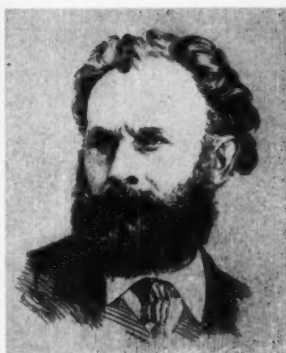


Fig. 9. Bracquemond, Portrait of Manet, etching, 1867.

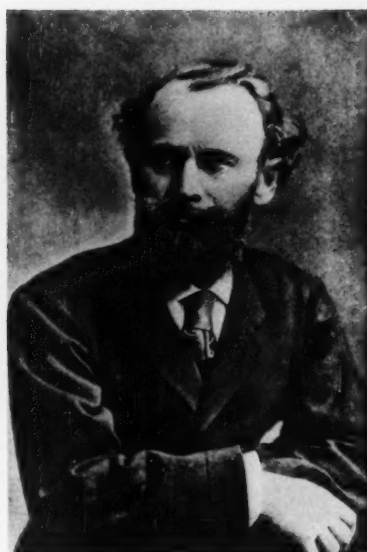


Fig. 8. Godel, photograph of Manet, ca. 1875.

disappoint these expectations. But as "ideated" elegance, to use Berenson's word, elegance imagined and expressed through art, Manet's portrait of Zola is much more moving than these images of Manet himself. This is true even though Emile Zola was of all sitters one of the least appropriate to the idea.

There are, of course, other portraits of Manet, among them Bracquemond's etching (Fig. 9), which appeared in May 1867 as frontispiece to the separate publication of Zola's essays on Manet. It merely confirms the impression so far gained. Of Manet's self-portraits, the most memorable is a late one (1878) in the collection of Jacob Goldschmidt (Fig. 10). Here is elegance compounded almost to the verge of neurasthenia, as of Joseph Pennell out of Whistler. We have the right to suppose this is a very arbitrary transformation of the mirror image.

From these excessive subtleties, which the de Goncourts might have enjoyed exploring, let us return to the comfortably objective world of Fantin-Latour. In his large group portrait of 1870, *A Studio in the Batignolles Quarter*, which he painted in Manet's honor, Manet and Zola both appear (Fig. 11). Manet is at the easel, of course, and Zola stands fourth from the right. We see that in physiognomy Fantin's Zola approximates the Zola of Manet, despite the extraordinarily different testimony of Cézanne's portrait of the same period. It would certainly be an error, therefore, to claim in any literal sense that Manet's Zola is a self-portrait.

Spiritually, however, it may be otherwise. Like many artists, Manet habitually saw people in terms of facial types. This is not the place to discuss the strange fascination that Manet's favorite model, Victorine Meurent, cast over him. It is well known that she is *Olympia*, the nude in the *Déjeuner sur l'herbe*, the *Street Singer* at Boston, the female bull-fighter and the *Woman with a Parakeet* in the Metropolitan Museum of Art. Jamot has found her face in the *Fifer Boy*,<sup>10</sup> and no one who has studied the juxtaposition



Fig. 10. Manet, Self-Portrait, 1878, collection Jacob Goldschmidt, New York.

Fig. 11. Fantin-Latour, *A Studio in the Batignolles Quarter*, 1870, Louvre.

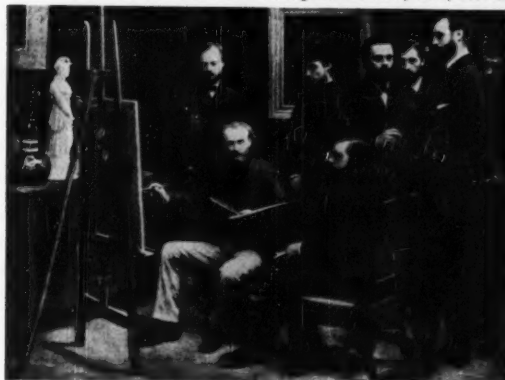






Fig 15. Manet, Portrait of George Moore, 1878, pastel, The Metropolitan Museum of Art.

seen in Figs. 12 and 13 has expressed disagreement. There is more to be said about Victorine than has yet been published. Fig. 14, a detail from the *Déjeuner*, makes it clear that her face is capable of still other transformations. Although Eugène Manet is supposed to have been the model for the male figure, the face of Victorine has interposed itself between Manet and his own brother! Like Leonardo, Manet has his Gioconda; she appears and reappears, regardless of age and sex, independent even of the artist's own evolution.

In *Thérèse Raquin*, Zola's early novel, a friend comes to the studio of Laurent, who has momentarily returned to his earlier love of painting:

I have only one criticism to make and that is that all these studies have a family resemblance. These five heads all look like each other. Even the women have a kind of violence [which makes them seem like men disguised.

Zola evidently knew more about the spiritual life of painters than he is sometimes given credit for.

Consider Manet's pastel portrait of George Moore (Fig. 15) in relation to his self-portrait (Fig. 10). This is not the place to compare it to other records of George Moore. Even though Manet has made of him the rube that he undoubtedly was, here he is touched, and by no means lightly, with Manet's own craving for "distinction and elegance." The two faces belong to the same family of spirits.

This essay is based upon a single theme: that when Edouard Manet looked upon Emile Zola, his perception was strangely conditioned. As an act of devotion, he undertook to portray his friend. But in Manet, the elegance of Paris—of fourteenth-century gothic ivories, of Jean Pucelle,



Fig 12. Manet, Olympia, detail, 1863, Louvre.



Fig 13. Manet, Fifer Boy, detail, 1866, Louvre.



Fig 14. Manet, Déjeuner sur l'herbe, detail, 1863, Louvre.

of the *Très Riches Heures du Duc de Berry*, of Jean Goujon and François Clouet—was still very much alive. It should not surprise us, therefore, that the image which Manet painted was something very different from what he first intended. In sober fact, Manet's portrait of Zola was Manet's idea of himself.

NOTES: 1) E. Zola, *Mes Haines*, Paris, 1880 edition (Charpentier); first published in 1866. 2) G. Moore, *Confessions of a Young Man*, London, 1928 (The Travellers' Library), p. 89. 3) D. LeBlond-Zola, *Emile Zola raconté par sa fille*, Paris, 1931, p. 50. 4) E. A. Vizetelly, *Emile Zola*, London and New York, 1904, pp. 121-122. The date of 1869 for Zola's marriage is presumably erroneous. See LeBlond-Zola, *op. cit.*, p. 59; M. Josephson, *Zola and his Time*, New York, 1928, pp. 89-91, 154. 5) J. Rewald, *Cézanne et Zola*, Paris, 1936, p. 61, note. Rewald kindly confirms that the date of November 29, 1868, alluded to in his note, cannot apply to the letter itself. 6) E. Zola, "Edouard Manet," in *Mes Haines*, p. 345. 7) G. Moore, "A Visit to Médan," included in the edition of note 2, p. 248. 8) P. Jamot, in *Burlington Magazine*, Dec. 1926, p. 308; I. Ebin, in *Gazette des Beaux-Arts*, June 1945, p. 366. 9) E. Zola, *op. cit.*, p. 334. 10) P. Jamot, in *Revue de l'art ancien et moderne*, Jan. 1927, p. 33.

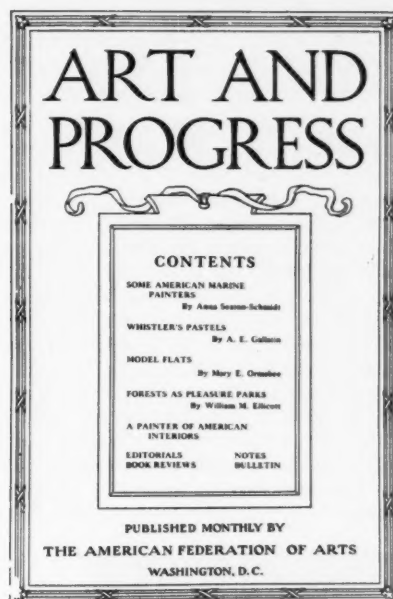
HOLGER CAHILL

## Forty Years After: An Anniversary for the AFA

*Following the sun, westward the march of power!  
The Rose of Might blooms in our new world mart:  
But see, just bursting forth from bud to flower,—  
A late, slow growth,—the fairer Rose of Art.*

—Richard Watson Gilder  
From *Art and Progress*, Vol. I, No. I, p. 1.

SINCE their foundation in 1909, The American Federation of Arts and its magazine have lived through four of the most excitingly creative decades in the history of the arts in America. Whether the contribution of these years in visual art surpasses that of the post-Civil War period which saw the rise of Whistler, Inness, Homer, Ryder, Eakins, La Farge, Blakelock, Martin, Wyant, John Quincy Adams Ward and Augustus Saint-Gaudens; whether anything in its literature is as lofty as the peaks of Emerson, Thoreau, Hawthorne, Melville, Poe, Whitman and Mark Twain; whether its architecture has gone beyond the contributions of Jenney, Sullivan, Wright, Burnham and Root; these are questions better left to that always invoked and never materializable ghostly arbiter, posterity. In two related arts, drama and the motion picture, the answer is "yes," though these media have not reached the levels attained by other arts in our time. 1909 saw the publication of William Vaughan Moody's *The Great Divide*, a most important date for American drama. Since then we have had all of O'Neill, Elmer Rice, Maxwell Anderson and Robert Sherwood. The motion picture goes back to the '90s, but its development as an art in this country dates from the first decade of this century in the work of D. W. Griffith and Edwin S. Porter (*The Great Train Robbery*); and was carried forward in the second by Griffith, Ralph Ince, Mack Sennett, Josef von Sternberg, Robert Flaherty, Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Buster Keaton and Hollywood's expanding galaxy of diminishing stars. In one other art—criticism—a slow-developing medium, we have had on the whole a broader and livelier growth than in any previous period. We have, of course, all of motion picture criticism beginning in the work of such men as Kenneth Macgowan (1915) and Vachel Lindsay (1917). One may say of American criticism in all the arts, however, that it has seldom been characterized by the dedication and intensity of involvement that one finds in the best European critics, and which one expects of any artist.



The past four decades have seen a broad and varied production in the arts and a great widening of audience response. And the arts have been free as never before. They have in fact become like the existentialist's man, freedom itself, condemned to the responsibility of creating their present and projecting their future; there is no fixed referent in dogma or tradition. This was not so in the first decade of the century. Then there was a center, variously labeled puritanism, provincialism, the genteel tradition or the American "booboisie," depending on the labeler. The orbit of the arts around this center was limited at one end of its ellipse by something called the Classic Spirit, or the tradition of art, and at the other by something called nature. These two were involved in each other and, since the Classic Spirit was genteel, given to posed attitudes and careful make-up, artists and public alike knew what was expected of nature. The American art world in 1909 was a tight little island certain of its apostolic succession in the Classic Spirit and the correctness of its attitude toward nature. At the central controls of this system in the visual arts were the National Academy of Design in New York, the various academies throughout the country, art museums such as the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, the Pennsylvania Academy of the Fine Arts, the Chi-



E. H. Blashfield, *Decoration for Court Room, Federal Building, Cleveland, 1909; Frontispiece of the January 1910 Art and Progress.*



George de Forest Brush, *Mother and Child, 1895, oil, 41 x 39 1/2", Boston Museum of Fine Arts.*

cago Art Institute, the Corcoran Gallery in Washington and a group of dealers, most of them, then as now, situated in New York. The other arts too had their center and market there, in the producing theatres, the big publishing houses, the quality magazines. Even the motion pictures then had their headquarters in New York and nearby New Jersey.

Naturally The American Federation of Arts and its magazine adopted the point of view of the dominant organizations. There were signs of storm and opposition to the academic world in 1909, but one looks in vain for these thunderheads in the pages of the magazine, then called *Art and Progress*. There is no indication, except by privation, of the new creative forces which have impressed their forms upon our time. The world of academies and entrepreneurs met these new forces at first with aloof dignity, hoping to consign them to limbo by keeping them out of the blood-

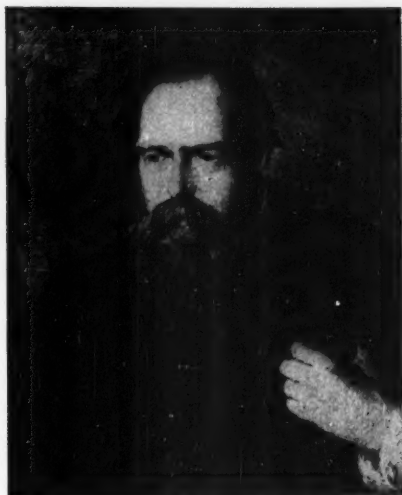
stream of exhibitions, prize awards, publicity and sales. Later some of the entrepreneurs were converted, but for the most part the academic world, which conceived of itself as the watchdog of tradition, turned to attack and vilification and, in the end, lapsed into endemic rancors now and again breaking out in epidemics of denunciation. When one examines this tradition as it appeared in 1909, one finds reflections from American masters who had died before the close of the century—Inness, Fuller, Martin, Wyant; but the dominant creeds and practices were those of Düsseldorf anecdotalism, Barbizon, pleinairism, impressionism (including luminism and the dark impressionism of Manet), the brush wizardry of Paris and Munich and a cult of "the beautiful seen beautifully," which had some grafts of pre-Raphaelitism but whose roots were in Victorian middle-class ideas of good taste. It will be seen that this academic tradition was grounded in the nineteenth century. If its roots struck any deeper, it was always through some nineteenth-century interpretation; for instance, Hals, Van Dyck and Velasquez through Manet and Leibl, classical antiquity and the renaissance through the French academies, the eighteenth-century American portrait school through the gracilities of Thomas Sully.

The word "beauty" was one to conjure with in 1909. Roger Fry, then adviser on European painting to the Metropolitan Museum of Art, has written in his *Vision and Design*: "In my youth all speculations on esthetic revolved with wearisome persistence around . . . beauty . . . and always this search led to a tangle of contradictions." Against this Fry sets the idea of art as communication of experience, the language of emotion, which shapes the work of art not as "a record of beauty already existent elsewhere, but the expression of an emotion felt by the artist and conveyed to the spectator."

Numerically, the major effort of American art in the first decade of this century was given to the recording of "beauty already existent elsewhere." Beauty, so understood, was, and still is, the key concept and ideal subject matter of the academic world. It is a concept which has filtered into our common-sense thinking. The late Mayor LaGuardia paid his respects to it when he said: "I think art should be pretty." President Truman did the same in his criticism of the State Department's collection of paintings. What they meant was that art should be a record of a beauty that exists somewhere outside the frame of the work itself and



J. W. Alexander, *Isabella; or the Pot of Basil, 1897, oil, 75 1/2 x 36", Boston Museum of Fine Arts*



J. Alden Weir, Albert Pinkham Ryder, oil, ca. 1902, 24 x 20", National Academy of Design, New York.



William M. Chase, Self-Portrait, 1916, oil, Art Association of Richmond, Ind.



John H. Twachtman, The White Bridge, before 1913, oil, 30 1/4 x 30 1/4", Minneapolis Institute of Arts.

that what is inside the frame should flatter the average man's casual observation. "Beauty" is probably the most persistent of all ideas in the history of Western art. Academic writers have tried to claim for it the universal authority of a categorical imperative. However, whole ranges of European art, such as romanesque and baroque, cannot be explained in terms of it; nor are the Chinese concerned with it. The most persistent Chinese idea in painting is probably that of *ch'i yün*, which might be translated as spirit rhyme or spiritual harmony. This opening phrase of Hsieh Ho's first canon (sixth century) is closer to the ideas of Kandinsky than it is to those of Kenyon Cox or E. H. Blashfield, the leading American spokesmen for the classic spirit at the beginning of this century. Besides Blashfield and Cox, other leading standard-bearers were such artists as George de Forest Brush, J. W. Alexander, Cecelia Beaux, E. W. Redfield, Charles W. Hawthorne, Bruce Crane, J. Francis Murphy, names familiar at that time in the roster of prizes and sales and in the pages of *Art and Progress*.

Outside the Academy the leading exhibition group in 1909 was The Ten: Frank W. Benson, Joseph De Camp, Thomas Dewing, Childe Hassam, Willard Metcalf, Robert Reid, Edward F. Simmons, Edmund C. Tarbell, J. Alden Weir and William M. Chase. John H. Twachtman, in many ways the most interesting American impressionist, was a member of the group until his death in 1902. It is a commentary on the tides of fashion in collecting that not a single one of his paintings found its way into a public collection until three years after his death, but only four years later he was represented in ten museums. The Ten were in no sense a challenge to the Academy, but through one member, William M. Chase, some of the new ideas found their way into art teaching. This was due to Chase's insistence on "good painting" as an end in itself and his enthusiasms, which embraced El Greco no less than Frans Hals and Velasquez. Through Chase and Robert Henri there was wide appreciation of European contributions in the improvement of technique. And it was not a nationalistic period. The editor of *Art and Progress* in its June 1910 issue, reviewing the Carnegie show, accounts it a gain that "this year less than commonly is the distinction to be noted between paintings by Americans and those of other nationalities. One language is spoken." The academic world believed in one language but it emphasized exclusion rather than unity. This was true of Chase in spite of the fact that he was a liberating influence (and he was a liberating influence: Henri was his associate as a teacher and Charles Sheeler, Joseph Stella and Georgia O'Keeffe were among his pupils). In 1916 Chase told a meeting of The American Federation of Arts that the only aim he could find in modern art was "that of proving any indication of training to be a sign of failure." It was what the Federation, the National Academy and the National Academy of Arts and Letters wanted to hear. They were, in fact, hearing it all the time.

One must admit that granted the academic premises this rejection of modern art is logical. For if one sets up something in the past as ideal and dogma then the one test for the contemporary artist becomes his ability to insinuate himself into the cadaver of the hallowed and accepted time. Leafing through the early volumes of *Art and Progress* one finds that its admirations follow closely on the heels of the Academy's heroes of the *retardataire*. In painting and





Edmund C. Tarbell,  
*Reverie, 1913;*  
*Frontispiece of*  
*the April 1913*  
*Art and Progress.*



J. Scott Hartley,  
*Bust of George Inness, 1894,*  
*Gould Memorial Library*  
*of New York University.*

sculpture, in addition to the prize winners and members of The Ten, they are such artists as Edwin A. Abbey, E. H. Blashfield, Louis Betts, Hugo Ballin, Kenyon Cox, Emil Carlsen, Daniel Garber, Birge Harrison, George Inness, Jr., Sergeant Kendall, Gari Melchers, H. W. Ranger, J. S. Sargent, Elmer Schofield, E. C. Tarbell, Dwight Tryon, Horatio Walker, Frederick J. Waugh, F. Ballard Williams, Andrew O'Connor, Hermon McNeill, Bela Pratt and A. A.

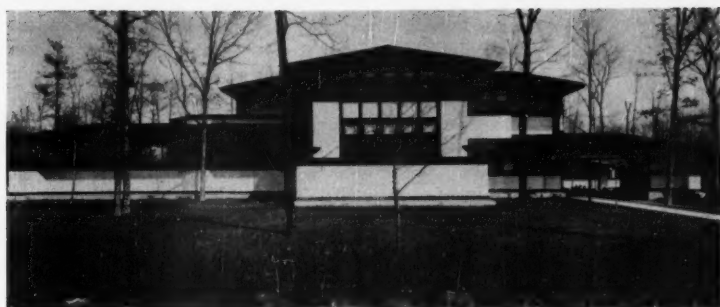
Robert Henri, *Dutch Joe, 1910, oil, 24 x 20"*, Art Institute of Milwaukee.



Weinman. Time has subjected these names to cruel erosion. Homer and the elder Inness appear in *Art and Progress* but not Eakins or Ryder. The only members of The Eight mentioned or reproduced are Lawson and Shinn, but Shinn's *Fifth Avenue Bus in a Storm* is a harmless illustration and Lawson's *Stuyvesant Square in Winter* would have blended with its surroundings in any exhibition of The Ten. Post-impressionism, fauvism and cubism are not mentioned, except obliquely in some troubled notes from Paris written around the always popular epithets of denigration, "incompetence" and "unintelligibility." A review of magazine articles quotes Kenyon Cox (speaking in the name of the Classic Spirit), denouncing modern art for its weakness in design. The only mention of the Chicago school or any of the new forces in architecture is in a brief account of D. H. Burnham's "Chicago plan." There is no mention of Frank Lloyd Wright though 1909 saw the completion of his Robie House, which, with its "fine brickwork, its shiplike plan and its precision of execution" noted by Henry-Russell Hitchcock, is surely one of his best. As for the writing arts, the venerable Thomas Nelson Page is quoted as saying in 1910: "I am unable to give encouragement to our patriotic pride. Neither in Poetry, Fiction, History, or Drama. . . . Our best men in all these departments of literature, except in History alone, belonged to a past generation."

Some of the men of 1910, like Mark Twain, who died that year, belong to the ages. Others, now famous, were carrying on or just beginning. William Dean Howells was still writing. Theodore Dreiser, who had not published since *Sister Carrie* in 1900, was, as we now know, writing or projecting most of his major novels during those silent years; *Jennie Gerhardt*, one of his best, was published in 1911. Jack London was in full career, publishing *Martin Eden* in 1909, *Lost Face* and *Burning Daylight* in 1910. Upton Sinclair, who had leaped to celebrity with *The Jungle* in 1906, had his mill working in good order. Two poets appeared between covers in 1909, Vachel Lindsay and William Carlos Williams. Gertrude Stein with her *Three*





Frank Lloyd Wright,  
house for Ward W. Willits,  
Highland Park, Ill., 1902.

*Lives*, published the same year, began a career which has had immense influence on American writing. From 1909 to 1911, Ezra Pound published *Personae*, *Exultations*, *Provença* and *Canzoni*. Henry James, still in the rich prime of his later style, published two books in 1909 and *The Finer Grain* the following year, with *The Ivory Tower*, *The Sense of the Past* and a number of others to come. His brother William, who died in 1910, published *A Pluralistic Universe* and *The Meaning of Truth* in 1909. Sinclair Lewis began publishing in 1912 but did not reach his full development until 1920 with *Main Street*. Carl Sandburg was writing, but the book that established his reputation, *Chicago Poems*, did not appear until 1916. Edgar Lee Masters had been publishing regularly since 1898 but his best-known book, *Spoon River Anthology*, came out in 1915. Amy Lowell published her *Dome of Many-colored Glass* in 1912.

One would judge that 1910 was not without its accomplishment in literature. But Thomas Nelson Page (who must be given credit for denouncing our Customs barrier against art in the same address) spoke in the veridical tone of the period's academic leaders. Paul Elmer More was then in the midst of his *Shelburne Essays*; W. C. Brownell published *American Prose Masters* in 1909, and Irving Babbitt was putting the finishing touches on his *New Laokoon* in 1910. These were ancestral voices whose prophecies did not include either the rising star of realism in Dreiser or the strong individual talents of Gertrude Stein, Ezra Pound and William Carlos Williams.

The arts of painting and sculpture were in even harder case, for art criticism in the United States has never quite come up to the level of literary criticism. No one looking back from the vantage point of today's Fifty-seventh Street can realize what a barren place the American world was for the creative artist of this time unless he actually lived through it. The academic world ignored the creative spirits. Still, there were strong trends making for renewal. The strongest of all appeared in painting, and this seems appropriate since painting has been the dominant and pioneering art of our period. The forces which exploded the academic art world in the super-nova of the Armory Show in 1913 were gathering before the Federation was organized in 1909.

They first appeared at the periphery of the art world in the locale where John Sloan and George Luks hunted their subjects, the streets of the poor. Thomas Nelson Page spoke a truth for 1910 (in the pages of *Art and Progress*) when he said: "There is no country on earth where the poor are so shut out from the uplifting contact with Art as America." The poor were hungry for art, especially the



Lorado Taft, *The Blind*, 1908, University of Illinois, Urbana.

immigrant poor. Prominent in helping to satisfy that hunger were social workers, educators and artists working in neighborhood settlements. The Henry Street Settlement went in for music and theatre arts. Abraham Walkowitz was organizing exhibitions at the University Settlement as early as 1902. The Educational Alliance is important: it was here that Henry McBride was heading art classes in 1897, and out of these came Jacob Epstein, Jo Davidson, Abraham

Albert P. Ryder, *Christ Appearing to Mary*, completed 1885, oil, 14 x 17½", National Collection of Fine Arts, Washington, D. C.





George B. Luks, *The Spielers*, 1905, oil, 36 x 25", Addison Gallery of American Art.

Walkowitz, Peter Blume and many others. Elie Nadelman taught at the Educational Alliance in the twenties, and George Bellows and Robert Henri taught at the Ferrer Center, headquarters for extreme radicals in the teens.

The forces joined in battle with the Academy in 1908-09 had little organization or cohesion. The stimulus that brought together The Eight was Robert Henri's withdrawal of two of his paintings from the Academy show in 1907, in protest against the methods of that organization. Shortly thereafter, Henri, Sloan and the realists of The Eight began looking for a gallery that would show work that was being cold-shouldered by the Academy. What they

wanted was a large show, something like the Independent show of two years later, and Henri began sounding out the art dealers. In those days academic ideas ruled not only in the Academy and the museums but also among the forerunners of today's Fifty-seventh Street, then centered further downtown. Henri had no success here. But Arthur B. Davies, who had been showing at the Macbeth Gallery for some years, persuaded William Macbeth, whom Mabel Dodge called "the most courageous man in New York's art-dealing world," to give two rooms to a group of new men. The number of exhibitors, eight, was limited by the space and by the fact that each man was to show a group of paintings. The Eight show was a liberal gesture on Macbeth's part, but it was also a business proposition. The group obligated itself to pay four hundred dollars for two weeks' rental of the galleries. Each member was assessed fifty dollars and an equal amount to pay for a catalogue, but in the end commissions on sales paid for the exhibition, and the rental was never collected. Seven paintings were sold, four of them to Gertrude Vanderbilt Whitney. William Macbeth needed all his courage to put on The Eight show (it was held in February 1908, to coincide with the spring Academy exhibition). Many of his old customers stormed out of the show threatening never to buy another picture from him. Some of them kept their word.

It was odd that Henri, an academician, and Davies, who represented the American genteel tradition at its most refined level, should have become leaders in the fight for tendencies in painting which so shocked the conservative patrons of the Macbeth Gallery. Both supported the early modernist shows in 1909 and were members of the group that organized the first Independent in 1910 and the Armory Show three years later. With Davies, who later became president of the group that organized the Armory Show, the driving force appears to have been a restless and searching spirit drawn to all new ideas. With Henri it was deep conviction. Since the early 1890s, when he returned from his studies in Europe, he had been the leader of the Philadelphia group which, with himself, was the backbone of



John Sloan, *Yeats at Petitpas*, 1910, oil, 26 x 32", Corcoran Gallery of Art, Washington, D. C.

Seated at the table, left to right, are: Van Wyck Brooks, John B. Yeats, Alan Seeger, Dolly Sloan, R. W. Sneddon, Eulabee Dix, Fred King and John Sloan.



William J. Glackens, *Chez Mouquin*, 1905,  
oil, 48 x 39", Art Institute of Chicago.

The Eight show. These were John Sloan, George Luks, William Glackens and Everett Shinn. The other members of the group were Davies, Ernest Lawson, a product of impressionism, and Maurice Prendergast, who had come under the influence of the ideas of Camille Pissarro and Paul Cézanne in the late nineties. Prendergast was probably the first American artist who made a study of Cézanne. The Philadelphia group were realists. Some of them had felt the influence of Eakins. All had from Henri the message of Manet, and Hals through Manet, as well as Velasquez and Goya. What interested them was experience and the communication of the look and emotion of that experience

to a spectator. They were not interested in beauty as such, unless it were beauty as the expression of character. They would seek beauty even in ugliness. This ugliness might inhere in subject matter or in form. For they held a truth which has been brilliantly expressed by Gertrude Stein, that every true work of art comes "into the world with a measure of ugliness in it. That ugliness is the sign of the creator's struggle to say a new thing in a new way."

The realistic emphasis of The Eight, their search for unvarnished truth, had appeared first in literature, in the writing of Stephen Crane (who died in 1900), Frank Norris (who died in 1902) and Theodore Dreiser. It reappeared in literary criticism at about the time of The Eight in Van Wyck Brooks and Henry L. Mencken, both of whom demanded that American writers look more honestly and critically into American life. Brooks published *Wine of the Puritans* and Mencken *The Philosophy of Friedrich Nietzsche* in 1908. Mencken, the more valuable critic of the two, was the blocking tackle who opened the way for Dreiser and Sinclair Lewis and for a host of other writers in the teens and twenties and early thirties, giving up the field of critical polemics only when confronted by a phenomenon with whom he could not deal, James Joyce. Aside from Mencken, who is the towering figure in the criticism of the period in any field, no matter how one may feel about his ideas and some of his judgments, the most useful was James Gibbons Huneker, the critic of the *New York Sun*. Like Mencken and Willard Huntington Wright, Huneker had discovered Nietzsche. Nietzschean ideas were in the air at the time: the yearning for the superman, the transvaluation of existing values and the terms "Apollonian" and "Dionysian," which have since been heavily worked in criticism, historical theory and even in anthropology. Huneker published *Egoists: A Book of Supermen* in 1909 and *The Promenades of an Impressionist* the next year. He was a *flâneur* of the arts who loved to saunter and sit at wayside café tables; he had Mencken's gusto—the arts were a banquet and he loved it. If he was not so profound as Mencken he was more versatile, able to turn from music to literature, to the visual arts with scarcely a pause to catch his breath, a master of the telling epithet, a brilliant conversationalist; altogether a figure.



Maurice Prendergast, *Central Park 1901*,  
watercolor, ca. 14 x 21",  
Whitney Museum of American Art.



Augustus Saint-Gaudens, Adams Memorial, Washington, D. C., ca. 1887.



Thomas Eakins, William Rush Carving his Allegorical Figure of the Schuylkill River, 1908, oil, 36 x 48", in the Brooklyn Museum Collection.

Close to him as a critic, more perceptive in sensing the meaning of the new trends in painting, was the exotic Sadakichi Hartmann, historian of American art, a bohemian who summed up Greenwich Village before it existed as anything but a locality. His eccentricities, his saloon valets and his Hobo Madonna are part of the legend of New York's bohemia.

This bohemia did much to nourish the arts both through an interchange of ideas and at a much more practical level. Theodore Dreiser, during the years that he bucked censorship and public taste, sometimes made his meal of the day from the rich free lunch at Tom Wallace's Golden Swan, the saloon that during the teens and the early twenties became the downtown headquarters of Eugene O'Neill. One thinks of the artists and writers who used to gather at Luke O'Connor's Working Girls' Home at Sixth Avenue and Christopher (where the poet, Masefield, was a bar boy), at the Brevoort and the Lafayette; at Romany Marie's; at Polly Holliday's where Hippolyte Havel, the perennial anarchist editor, was chef; at Christine's above the Provincetown Playhouse where Marsden Hartley, Sadakichi Hartmann and the strangely eloquent Terry Carolyn who had seceded from the capitalist system early in life to carry out in his own person something like Kenneth Burke's program for combating America's practical values, enjoyed the hospitality of the house in the lean years. Further uptown, for the slightly more prosperous trade, there was Mouquin's at the corner of Sixth Avenue and 28th Street, and the Petitpas Sisters on West 29th Street where John Butler Yeats, the "runaway grandfather," a conversationalist in the great tradition, held court for a group of writers and artists. There was Mabel Dodge's salon at 23 Fifth Avenue, a magnet for artists, writers and political radicals of every shade.

These various gathering places, where new ideas

were threshed out by artists and writers, were the nearest thing to a café life that this country has ever had. In 1909 Stieglitz' daily luncheons at the Holland House were the most important, for here, and at his 291 Gallery, gathered the avant garde. There one might meet both Hartmann and Hunecker, Max Weber (it was he who opened the world of modernist ideas to Stieglitz, as Stieglitz himself has testified), Edward Steichen, Marius de Zayas, Charles H. Caffin, critic and historian of American art, and Hutchins Hapgood. Out of the group that gathered about 291 in 1909 came the men who stoked the fires of the Armory Show in 1913.

The first one of the group who showed the new tendencies was Abraham Walkowitz. He had gone to France in 1905; three years later he showed his work in the basement gallery of Julius Haas. Haas, a sensitive soul, a musician who had gone into the business of selling picture frames and reproductions, let Walkowitz have his basement rent free, a most unusual thing in 1908 except for artists already established in public favor. Crowds came to the Walkowitz show in response to an article by Guy Pene du Bois, who was writing art criticism for the newspapers in those days. Customers who came to Haas to buy frames and reproductions were outraged by Walkowitz' drastically simplified figures, heads without eyes and calligraphic buildings.

1909 saw the battle of modern art joined in earnest. It raged around two crucial exhibitions: the Alfred H. Maurer and John Marin show at 291 in March, and the Max Weber show at Haas' gallery in April. Stieglitz, in 1905, had opened 291 as the "Little Galleries of the Photo-Secession." Two years later he began to show paintings, and in 1908 he startled New York with a show of drawings and lithographs by Henri Matisse. The show drew negative response: even the more than usually fair-minded Elizabeth





The Armory Show, 1913.

Luther Cary could not add up a plus for it. The one critic who saluted Matisse was James Gibbons Huneker. At the time of the Maurer-Marin show, Huneker again praised both men, but few others found a kind word to say for Maurer, who had won first prize at the Carnegie International in 1901 but who now, as one critic expressed it, had succumbed to "the bacilla of the Matisse craze." Even his own father, a painter who was one of the stars of Currier and Ives, turned against him. Not until 1923, when E. Weyhe, the art dealer, bought his total production and Sherwood Anderson wrote a foreword to the catalogue of the exhibition (probably the finest thing Anderson ever wrote about art), did Maurer again find any recognition.

But even the critics' outcry against the Matisse show at 291 was as nothing compared to the torrent of abuse poured on the Weber exhibition. Julius Haas, who after his experience with the Walkowitz exhibition had wanted to take the pledge of "never again," was persuaded to show Weber the following year, and the resulting flood of denunciation almost washed his basement gallery into the East River. This time even the astute Huneker fumbled. Weber's only real defenders were Hutchins Hapgood, and later Sadakichi Hartmann; indeed, during the years from this 1909 exhibition until 1915, when he went into virtual retirement for a period of eight years, Weber had no one to speak out for him except Henry McBride. In 1910 he participated in the showing at 291 of the "Younger American Painters." This was the first modernist group show in America, and also included Putnam Brinley, Arthur B. Carles, Arthur Dove, Laurence Fellowes, Marsden Hartley, John Marin, Alfred H. Maurer and Edward Steichen. In the same year Weber arranged a memorial show at 291 for his friend the *Douanier* Rousseau, which even Huneker

considered "a joke," and his own one-man show in 1911 was rejected by most critics as a "brutal, vulgar and unnecessary display of art license" with a loud cry of "unintelligibility." Indeed, most of the exhibitions at 291, preceding the Armory Show, brought out in heavy battalions the critics, artists and laymen who considered themselves the defenders of the Classic Spirit.

Alfred H. Maurer, *Landscape*, 1909, oil, 10 1/4 x 8 1/4", Bertha Schaefer Gallery.





It scarcely seems necessary to discuss the theories of modern art at this date, except to say that the abstract art of 1909-18 is not so far away from the objective world as it seemed at first glance. It is dense with objects, except for Kandinsky and the non-objective painters whose work did not find reflection here until later. In the earlier abstract art, objects are dissected, distorted, drawn out or condensed, reshaped in geometric ratios, brought together in multiple facets in which the curves of the time-space continuum are abstracted into one simultaneous and immediate presentation. Realism is strong in this abstraction. In spite of sweeping tides of abstract and non-objective art, the main tendency of the period has been realistic. The realism of *The Eight* and their successors is always tinged with the romantic, the sentiment of character and of place—in Sloan, Luks and Bellows, no less than in Henri, and even in Edward Hopper. The American realists, too, have acknowledged the influence of modernism. John Sloan, for example, has said that he rediscovered the work of the old masters through the eyes of modern art.

In 1909 the official American art world was a cold and lonely place for the creative artist. The tradition of the expatriate, going back as far as Copley and Benjamin West, was strong enough to carry through the first world war and send almost a whole generation of American writers and painters to Europe. Valuta had a good deal to do with it, but nostalgia for culture was the driving force. No such phenomenon has appeared after the second world war, and a mass exodus of our artists seems unlikely. In 1909 American writing was hobbled in censorship and the genteel tradition; American painting and sculpture were either academic or outcast. Artists outside the Academy could not hope to make a living from art, and they did not expect exhibition space unless they paid for it. There were no publications besides Stieglitz' *Camera Work* that showed them hospitality. There was not the competition between publishers that there is today, and no dealers or museums were vying with each other for the work of the younger contemporaries. It is still difficult for any artist to make his living, unless he teaches or does commercial work, but the ratio of artists who are able to do it is much greater now than it was in 1909.

Nevertheless, the march of the new ideas continued after the Armory Show in small exhibitions here and there. One center that held discussions on modern art as well as exhibitions was the Parish House of the Church of the Ascension. The Forum exhibition in 1916 showed a large group of American modernists. In 1917 the Society of Independent Artists was organized. The Pennsylvania Academy of the Fine Arts held the first big museum show of French modern masters in 1920, and the Metropolitan Museum followed it in 1921. In 1918 the Whitney Studio Club held its first "annual." In 1921 the Newark Museum brought to the United States its second exhibition of the *Deutsche Werkbund*. Other important dates are the founding of the Société Anonyme in 1921, the Dikran Kelekian sale in 1922 where modern art stood "the auction test" (Gaston Lachaise was the American hero of the sale); the opening of the Museum of Modern Art in 1929 and the Whitney Museum of American Art in 1930; the organization of the Public Works of Art Project in 1933 and of the Federal Art Project in 1935. Today dealers ready to take a chance with new

developments are numbered by the score. Opportunities for exhibition in galleries and museums are almost unlimited, as is the hospitality of museum directors and critics—almost, but not quite.

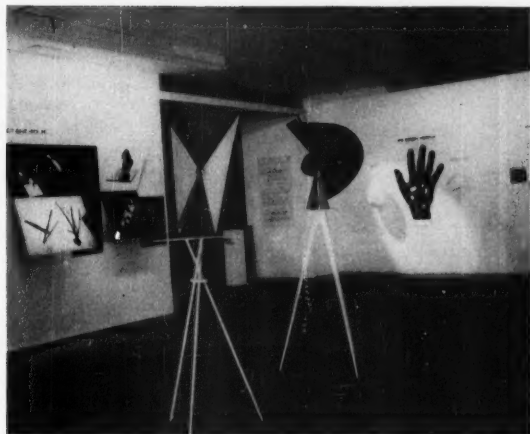
One of the most distressing, as well as hopeful, phenomena of the 1948-49 season is the renewed outcry against "unintelligibility" and "incompetence," the shibboleths of 1909. What is distressing is the recrudescence of the academic narrowness of forty years ago in a day when the once central Academy has been repelled to the outer orbits, a cold planet, reflecting no light. What is hopeful is that these guardians of today, like their predecessors forty years ago, may be crying their horror at new birth and at what it brings with it out of the chaos of creation. The barrage of criticism has fallen most heavily upon that group of artists which, for want of a better term, one may call abstract, non-objective or perhaps, abstract-expressionist. The phenomenon is by now thoroughly familiar. We have had three waves of abstract art sweeping across the beaches of our dominant realisms: one in the teens with Weber as the leading figure; one in the twenties headed by Stuart Davis, who would call himself an abstract realist, in painting, and by Alexander Calder in sculpture; another in the thirties spearheaded by the American Abstract Artists and the Federation of Modern Painters and Sculptors. This last wave has been of the longest duration and it shows no signs of receding. Groups of young men and women all over the country have followed certain lines of investigation with the greatest intensity of concentration. Picasso, Klee and the whole range of cubist, non-objective, expressionist and surrealist ideas have been thoroughly assimilated. European artists, such as Hans Hofmann, Moholy-Nagy and Max Ernst, who have come here in great numbers since the thirties, have wielded wide influence. Some, like Piet Mondrian, have had enclaves of single-minded disciples. Mondrian's example has been a persistent force, and, as Robert Motherwell has said, his work cannot be described if one does not take into account what he "refused to do." His rejections reduced the picture to an equivalence of "vertical and horizontal expressions." This is a well-traveled road which carries us back to classical antiquity and along which one may find some of the greatest painting of Mondrian's native Netherlands. Well-traveled roads are safest, as André Gide says, but one must not expect to find much game. Mondrian did find game on this ancient road. His problem, in the end, became that of expressing the dynamic equilibrium of an age of movement and rapid change in terms of the universal forms of classic equilibrium. It seems to me that he found the solution. Another man who has solved this in his own way in terms equally severe is Fritz Glarner. Glarner, like Stuart Davis, always refers to the "ambiance," the New York environment which is exactly suited to his clear and subtle feeling for plan and planilinear color chords moving through the picture space to create a form that has local reference but is always capable of unlimited expansion.

The group of artists which has been under the heaviest attack during the past two seasons comes out of the wave which started in the thirties, such artists as Mark Rothko, Jackson Pollock, Robert Motherwell, William Baziotis, Giorgio Cavallon, Clyfford Still, Adolph Gottlieb,

(continued on page 189)

EDGAR KAUFMANN, JR.

## Industrial Design in American Museums



*Bauhaus Exhibition, Museum of Modern Art, 1939, courtesy Museum of Modern Art.*

It would be simple enough to assume that industrial design is one of the characteristic productions of this age, that in numerous ways it is related to the daily life of the museum visitor, that it is produced by wealthy corporations which may feel grateful for the recognition accorded their work. Hence the museum may well look on industrial design as an obvious link to more direct community service, to increased attendance, to increased monetary support. There are hardly three things that could be more desirable from the museum's point of view. Industry in turn may look to the museum for constructive public relations and disinterested evaluation of design. Simple and obvious as this relationship seems on the surface, underneath there are some surprises in store for the inquisitive.

A museum is a place of study. In industrialized America, fine art has been a thing to study, not a living experience. Hence we do not discriminate verbally between art galleries and museums, nor between museums of scientific documents and those of decorative arts. All are museums in our language. The decorative arts have usually been studied in connection with the fine arts, under the influence of cultural history. The study collections of natural and technological sciences have generally been housed separately. Thus industrial design has been treated by both types of museums, those devoted to man-made beauty and those devoted to nature and its usefulness to man.

Industrial design may be taken to mean design for quantity production; such design calls for a good deal of engineering along the way, as well as for a good deal of "eye-appeal." There is little use in making thousands of identical objects if you can't dispose of them and if you can't

fabricate them in a reasonable, dependable manner. Such a combination of requirements does not fit the categories established for our museums. Thus the engineering side of industrial design tended to be treated by the science museums, though the activity has been weak, while the "eye-appeal" side has seemed a reasonable addition to the decorative art activities of the art museums.

At this point we may examine the course of design activities in American art museums. The beginning is to be found in those cabinets and collections of curiosities which served to remind our first citizens of the virtues of classical life, of the harsh conquest of redskins, or which held whalers' relics from Alaska and Polynesia and traders' plunder from the Far East. In 1851, the Republic was two full generations old before there was an exhibition on American soil in which the contemporary products of our land were examined for their looks and compared to those from abroad. Twenty years later our first original modern designer, Louis Tiffany, began the career that won him recognition in Europe and, toward the mid-1890s, at home. In 1904, the St. Louis Fair set down in the sprawling middle west a surprising avant-garde display in the German Pavilion. In contrast to expositions, museums continued to show the decorative art of the European past and of exotic cultures.

At last in 1912 the Newark Museum under John Cotton Dana organized the first American exhibition of modern utilitarian design. It was an extensive showing of the German Werkbund and traveled to eight major civic museums around the country. But for a long time American museums continued to look backward.

Contemporary design, when not derived from the past, was not acceptable in our museums, although Eastlake, the Arts and Crafts movement and even the New Art (through its transatlantic star, Louis Tiffany) firmly held a place in everyday life. Even rationalization and standardization, which figure so largely in industrial design, received careful attention from creative designers (as distinguished from proper engineers). The standard office fittings of the Larkin Building done in 1904 by Frank Lloyd Wright are an example. Yet this whole treasure of American design, the Larkin Building and all its fittings, has been allowed to rot and rust to nothing within the past ten years through



Modern German Applied Arts, exhibition at Newark Museum Association, 1912, courtesy Newark Art Museum.



Above, Peter Behrens, Dining Room exhibited at St. Louis Fair, 1904; and below, Louis Tiffany, Favrite Vases about 1890, both courtesy Museum of Modern Art.

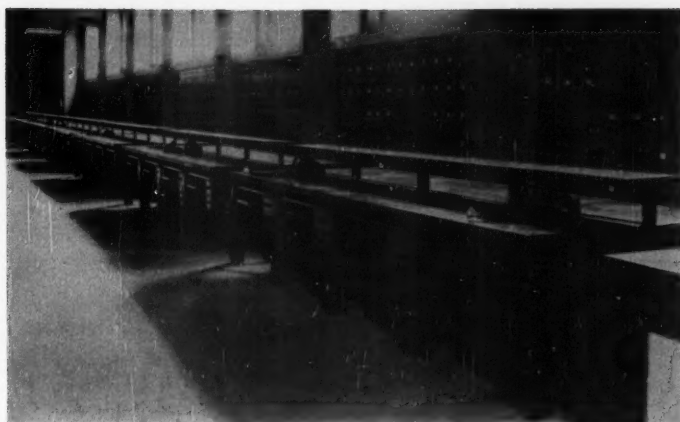


vandalous neglect, although for a full generation this work has been acclaimed throughout the world. To this example add the many millions of dollars spent by Americans on preserving, unearthing or even attempting to recreate designs of the past all over the world, and you will see that American museums have hardly begun to fulfill their mission of educating our community to value the creative efforts in our civilization.

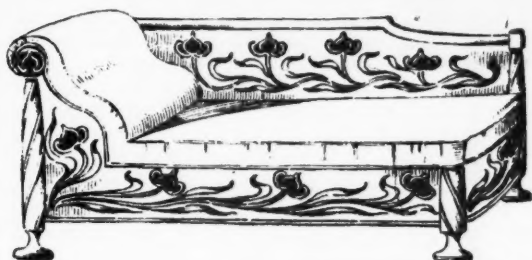
I have mentioned that Dana's 1912 show of modern design had no enduring effect on museum practice. Spurred by the facile commercial success of the 1925 Paris Exposition of Decorative Arts, American industry began to reach out for some kind of modern design. In the wake of this, American museums sought to emulate the French. At this time the Metropolitan Museum of Art held periodic and luxurious exhibitions of decorative art, commissioned from contemporary, sometimes progressive, designers. These alternated with exhibitions of contemporary craft work by Americans and from the more elegant European centers. American museums all across the continent during the twenties planned their activities and formed their collections in the design field on the basis of good taste as canonized in the past, spiced by the novelty requirement of luxury trades.

During this period between two world wars there was renewed interest in education on the part of our museums. Design education was usually considered (it still is, without important exceptions) in terms of craft work or in terms of documents from which motifs are isolated and reused. Design for industry, which forms so large a part of the surroundings of every young museum-goer and which is absorbingly interesting to him, is largely ignored and rarely discussed, in general because it is thorny and problematical for the average instructor. A few museums have research facilities available for professionally interested designers and students; this is more properly to be thought of as a service than as educational guidance.

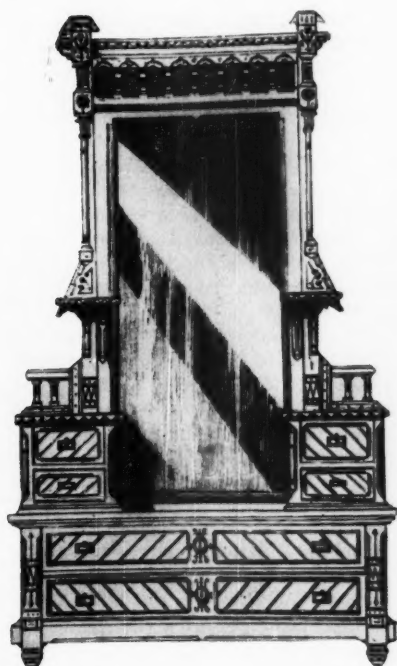
For the first time since Dana's pioneer show in 1912, the Museum of Modern Art in 1933 and 1934 held two exhibitions that placed basically new design ideas before Americans. The first and smaller show compared the design of 1900 and that of 1933; *art nouveau* was placed piece by piece alongside the unornamented, sleek and geometric taste that had arisen within the Bauhaus and the *esprit nouveau*. The shock of seeing the avant-garde taste of one generation contrasted with that of another provoked fruitful questions which lie at the root of modern design and its progress, but there were not many who chose to look below the entertaining surface. The following year another larger exhibition of Machine Art was held, again arranged by Philip Johnson. This time public attention was aroused. The single-minded presentation of the visual perfection developed by engineers and technologists in the course of their work was little less than a revelation to many young designers and students. If American designers were not among those that contributed great things to the mechanistic period of modern design, it is not because the fundamental source of inspiration was withheld from their attention. New York in 1934 was midway in the first American flowering, and perhaps the best, of the now important, professionally active industrial designer. The Machine Art show did affect designing in many offices for a long time; but the characteristic American expression of industrial design—streamlining—



Frank Lloyd Wright, office for the Larkin Building, Buffalo, 1904, courtesy Museum of Modern Art.



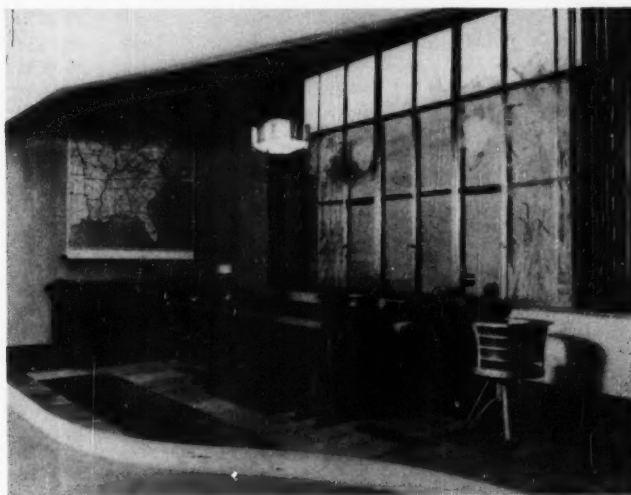
American Commercial Furniture in L'Art Nouveau style (above) and in Eastlake style (below); from M. Sironen, *A History of American Furniture* (New York, Tawse, 1936).



had already been applied by Norman Bel Geddes five years before and never particularly reflected this exhibition's dry precision and clarity.

In 1938 came the first of three exhibitions carried out under John McAndrew's supervision. It was an exhibition of Alvar and the late Aino Aalto's work. This, and the wide use of Aalto furniture in the Museum's new building which opened the following year, helped to establish these designs for bent laminated wood as the standard modern furniture in this country, as standard as Breuer and Mies chromium had been on the Continent a few years before. 1938 also saw the introduction of the low-cost "Useful Objects" shows. These were modeled after Central European exhibitions of inexpensive standard design for everyday use that were a vital part of Werkbund activities in various countries. The idea has been most successful, as can be shown by three symptoms. First, shops sell out the items displayed, or certain of them, quite regularly each time such a show is held. Second, during the last war, the national bureau concerned

Raymond M. Hood, *Business Executive's Office*, from *The Architect and the Industrial Arts*, exhibition at the Metropolitan Museum of Art, 1929.







*Library and reading lounge of the Everyday Art Gallery, 1946, Walker Art Center, Minneapolis, courtesy Walker Art Center.*

with consumer commodities asked that the shows be discontinued since they incited people to purchase non-essentials. Third, other institutions all over the country have started to do similar shows; no less than twelve were seen by the public during the last winter season, and one progressive institution, the Walker Art Center in Minneapolis, has a year-round activity based on the same approach, accompanied by a modest but immensely useful quarterly pamphlet which illustrates their exhibitions. This wave of effective popular education in the simplest terms has proven the most useful link so far between American museums and the buying public. Its inception in the 1938 show was followed by a large review, with accompanying catalogue, of the first ten years of the Bauhaus. Many Bauhaus teachers and students, among them some of the most distinguished, came to the United States in the mid-1930s, and they deeply influenced our design education.

Another quite different device for bringing better design to the public was initiated by the Museum of Modern Art when in 1940, under the guidance of Eliot Noyes, it held an open competition for new ideas in modern furniture, fabrics and lamps. The competition was backed by a nation-wide group of large department stores who secured manufacturers and then, with appropriate fanfare, sold the merchandise that resulted from the prize awards. These items were on the market only a few months, when wartime production limitations cut them short, but in those few months it was gratifying to see the most progressive designs, incidentally the most expensive ones, sell the best of all. Whatever the sales record of this so-called Organic Design furniture, and it is too disturbed a one to reveal basic facts, the prize designs from this competition have wielded a noticeable, long-continuing influence on modern home furnishings in America. From the chairs that won first prize, designed by Eames and Saarinen together, have come a number of excellent chairs designed by each of these men separately. In fabrics and lamps similar though

less spectacular echoes of the Organic Design competition persist today.

By now we have covered a rather bewildering series of case histories that need recapitulation and need to have added to them some lesser but by no means negligible efforts to cope with the turbulent problems of design in the modern world. Our museums hold exhibitions of contemporary utilitarian design; these are often selected from a certain industry or from the work of an individual designer. Beyond this they survey the retail market generally and display the best designs available at certain prices. Designer, manufacturer, retail source and price are usually listed in such shows since their aim is to improve the buying habits of the general public. This education has been greatly furthered by circulating exhibitions which carried the idea of these market surveys all over the nation. Next most successful is the large competition which unearths new talents and ideas. Museums have been influential in sponsoring the publication of important books on modern design, such as the Boston Institute of Contemporary Art's volume on Le Corbusier. Photographic reference files of contemporary and historically interesting modern design exist in several progressive institutions, and these usually are linked to lantern slides which can be rented by teachers and lecturers. Literally thousands of requests are answered yearly by our museums on design topics, questions from purchasers and students, from teachers, designers, manufacturers and retailers. Lastly, I would like to mention the occasional symposia, round tables and lectures which a few museums have held on the topics we are examining. The principal ones have been held at Buffalo and Milwaukee, and in 1946 the Museum of Modern Art held four meetings for the Society of Industrial Designers on the subject "Industrial Design, a New Profession," which resulted in an interesting publication.

Thus we see that there has been a good deal going on in American art museums so far as design is concerned, but



so far as industrial design is concerned, it is clear that our museum categories don't quite fit the case. The art museums are interested in design, in the appearance of the artifacts of our own culture, rather as they might be in the artifacts of the Hopis or the Greeks. To this they add an element of uplift. Ever since the great days of the 1851 Exposition here, people have said that good design improved standards and enriched the purse, although there is considerable evidence that good workmanship is more rewarding than good taste. But, thanks largely to Ruskin's preaching that happy workers create beautiful work, people have been unwilling to separate craftsmanship from beauty in the arts. All of this means that our art museums have regarded the useful design of our day as a whole, not discriminating between things made by hand or by mechanized craft procedures and those produced in large quantity, and all these things are compared and evaluated as if they were equal.

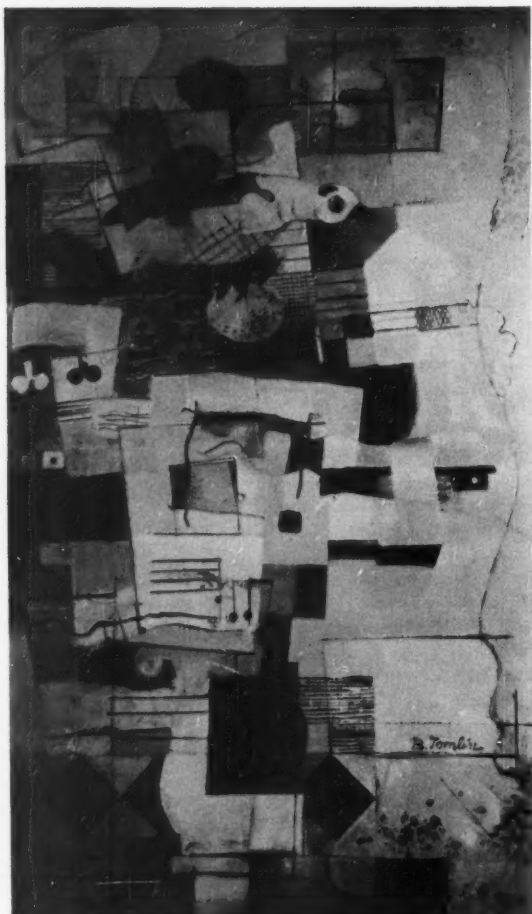
Yet exactly equal they are not; one kind of product enjoys certain advantages, another enjoys different ones. On the whole, the industrially produced articles tend to be quite exciting, carrying an air of careful preparation, resourceful techniques, perfected surfaces and dependability. Yet there is coarseness and banality in most of these machine products. Only delicate instruments or the most ordinary utilitarian bits achieve a free or elegant look. The average is infected with a turgid vulgarity which effectively draws attention in the market place. Industrial design shows neither the humble tact of craftsmen's fingers nor the refined forms that satisfy sophisticated purchasers. Naturally these traits would be entirely inappropriate in industrial design. But nothing very desirable has been brought out to replace them. Even the somewhat sly humor that occasionally saves a crude piece of craft work cannot be maintained throughout the solemn, dollar-dedicated conferences that precede industrial production. By and large, industrial design has promised more than it has delivered, and this has been clear enough in the juxtapositions that have occurred in museum shows of contemporary design. The juxtaposition has appeared unfair to designers who are successful commercially, who seemingly understand public demand, but who are granted little critical appreciation. The critic, according to these designers, obviously overlooks the inherent nature of the industrialized process: the great investments, the need to level taste to meet a mass market, the weighty decisions that lead up to a final form for so many thousands of duplicates; these things affect the design. So they should, answer most critics, but why can't these objects still be handsome or even beautiful like the other things men have made and still do, why can't canisters rival amphorae? Apples and pears, cry the injured industrial designers, you *can't* add apples and pears! But you can eat them both, reply the critics and curators, and at this point we remain. At this point we will remain so long as our categories remain. Industrial design as practiced does not fit into either of the two kinds of museums we possess. It is very likely that a new kind of museum needs to be created in which contemporary facts are less fitted into conventional molds; or a new set of standards may be introduced with much difficulty into existing institutions. The need is clear.

But even if critical and scholarly judgments could catch up to the facts of modern life a bit faster, there remains the rather naive vanity of the successful industrial designer, who believes that laurels should be handed out with net sales figures. His duty is to satisfy his clients, and, in the words of Eric Gill, beauty takes care of herself. There is a beauty to a rising sales curve; it is awarded its laurels in the form of bigger and better contracts. Another beauty, whether planned or unconsciously achieved, has other measures and other rewards. We do not ask that T. S. Eliot should compete with *Gone with the Wind*. We do not always quite understand the function of pots from the Peruvian highlands and we cannot attend performances announced in Toulouse-Lautrec's posters, yet the beauty of these designs continues to be evident and moving. This content in a useful human artifact is worth looking for consciously in our own day; it deserves acclaim and helps us understand the deeper and richer drives of our civilization. And even the most enlightened new kind of museum, able to weigh the economic and psychological handicaps suffered by design for the sake of quantity production, would have nothing to say beyond recording commercial success if it ignored this side of design.

Our museums need to be more rounded if they wish to handle the stuff of modern life, and the industrial designers need to consider what excellence of appearance has meant over the ages, before a really working relationship can be established between them.

Eero Saarinen, Chairs 1948-49, courtesy Knoll Associates, Matter-Vogue photograph.



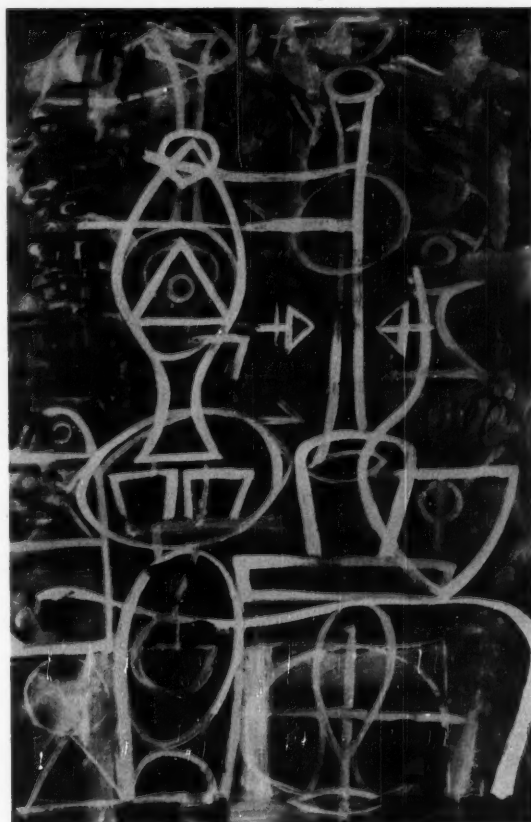


*Music Rack, about 1945, oil, 42 x 25", Cranbrook Foundation.*

## BRADLEY WALKER TOMLIN

**Bradley Walker Tomlin** was born in Syracuse and studied at its University. He has shown in the important national exhibitions and won awards at the Carnegie International (1946) and at the Illinois Exhibition of Contemporary Painting (1949). His work is in a number of the larger museums throughout the country: he has had two one-man shows at the Rehn Gallery. Tomlin paints slowly, with fidelity to a personal vision and an insistence upon the just and unified relation of all parts of his composition and a homogeneity of rhythm and mood. In his recent work he has evolved from poised and static units towards more sweeping forms moving through space.

*Autocrûts, 1948, oil, 45 x 31", courtesy Peridot Gallery.*





**Victorian Piece, 1948, oil, tempera and sand, 47 x 33".**

Born in Boston, **Fannie Hillsmith** studied there at the school of the Museum of Fine Arts and later at the Art Students League in New York. Her paintings were in the Pepsi-Cola and La Tausca traveling exhibitions and have been shown at the Chicago Art Institute and the Virginia Museum; she has had one-man shows at the Norlyst and Egan galleries in New York. Employing the elements of a cubist vocabulary, her style is individual in its sensitive and meticulous interpretation of the visual aspects of an immediately observed personal environment. As such, it is a consistent extension of a pictorial language that is now an accepted mode of twentieth-century expression.

## **FANNIE HILLSMITH**

**Liquor Store Window, 1946, oil and tempera, 32 x 34", Museum of Modern Art.**



PIERRE MABILLE

## The Ritual Painting of Wilfredo Lam

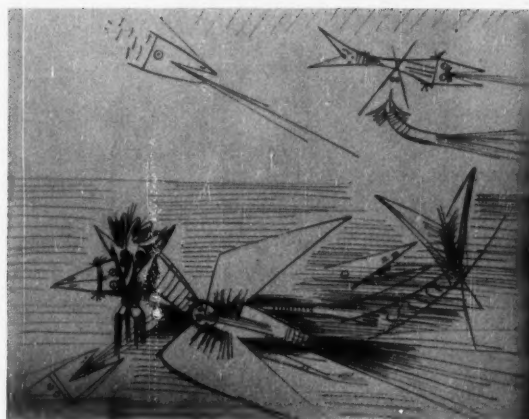
At the present time, we are bewildered by the clamor of a multitude of slogans—artistic, political and cultural. Yet nothing in them corresponds either to our vital needs or to the truths of history. What of those who, refusing to be duped by slogans, remain lucid? They are compelled to consider the problem of western civilization and to discuss cultural values said to be “incalculable” and “eternal.” In this quest, the evolution of contemporary art and poetry offers an immediate and urgent touchstone. Obviously, the difficulty is to agree on the definitions of art and poetry.

In the mass, our society considers art to be so many pallid copies and deft plagiarisms of nineteenth-century works. Canvases have but to be pleasant enough in color and agreeable enough in form to fit into the scheme laid down by interior decorators. Similarly in literature, with the exception of reportorial books, the current output merely reflects the favorite nineteenth-century psychological novel.

In art, public sentiment has been vitiated by publicity and traditional education; it no longer offers a valid test. But anyone familiar with the conditions of artistic effort fights shy of such conservatism. Naturally his judgments are not unassailable, since they are subject to personal considerations and to the play of private likes and dislikes. Still, the distortions of individual optics go only so far. Let me make this clearer.

Today a few of us have decided that the message of cubism has come to an end historically. Certain younger artists are looking beyond the surrealist forms of the past fifteen years to roads that will permit them to continue and to prolong the venture. The artistic experiments of the past forty years are being overcome by those who had a hand in them, even while the public refuses to withdraw an inch from positions adopted two decades ago. Step by step, year by year, the artist's sense of isolation has been growing more painful. His message may be likened to a premonition, if not to a prophecy: a truly authentic creation, verbal or plastic, outstrips the evolution of cultural reality. Thus an observer who concentrates on the productions of a few exceptionally sensitive creators is apt to foresee the whole, general, human evolution to come.

What were the characteristics of the Western tradition of culture? They may be summed up as a perspective—psychological, moral, metaphysical, family and social per-



Wilfredo Lam, Drawing, pen and ink, 1946.  
All photographs courtesy of Pierre Matisse Gallery.

spective. This perspective was translated into painting through principles that were evolved by the Italian renaissance masters and that determined the representation of reality, to wit: composition of the picture around a single center of interest, flight of lines towards an infinite point, unity of time and place and action, logical combination of objects, hierarchy of persons and devotion to the wholly exterior forms of things. A schedule, a sort of ready-reckoner of esthetic and sensitive values was established to determine *a priori* the norms of the good, the true and the beautiful.

From the end of the nineteenth century to the present day, the whole evolution in art has been evoked to destroy these traditional rules, either partially or totally. External forms suffered an initial transformation at the hands of impressionism before being shattered by cubism. At the same period, man was undertaking a limitless investigation of reality, a microscopic and physico-chemical task that was to ruin the hallowed concept of the indestructibility of matter. He plumbed the depths of the sea, fathomed the infinity of the firmament and explored the images of the dream world. Such experimentation displaced the interest previously shown in classical subjects—the picturesque landscape, for instance, and the composite still life, the nude and the genre scene. What is more, mechanical processes of reproduction like photography and the cinema released the painter from representational labors, which had previously imposed many practical dictates upon him. From now on, we may expect from him the communication of his inmost being, and this can be conveyed neither by words nor by mechanical processes.

The performance of the avant-garde painters and poets of the last forty years betrays vacillations and hesi-





*Ta propre vie*, 1942, gouache, 42 x 33½", Pierre Matisse Gallery.

tancies, more or less admitted or conscious, now markedly an advance, now a retrogression. This medley of will-power, of creative surge and of self-mistrust is evident in the work of Picasso. To his cubist period succeeds his Grecian; the neo-classic drawings mingle adroitly with aggressive forms as if to prove that he could have shone as brilliantly in the traditional pattern as in the modern. In art, we note the renunciation of Chirico and Magritte; in poetry, that of Aragon, Eluard, Tzara and how many others! These fluctuations may be further explained by the passage or blocking of the authentic creative current, always intermittent, and prolonged in the artist only by dint of technical artifice. We note as well that an essential characteristic of modern art is the movement towards works created by so-called "primitive" peoples. We need not cite the decisive influence exerted by African and South Sea art upon contemporary occidental sensitivity.

My conviction that a new style is at hand brings me to the discussion of certain messages that stand aloof from classical centres of culture. Among these few heralds is Wilfredo Lam.

Lam, born in Cuba, belongs to a land of the most miscellaneous population imaginable. Geographically, it is located at the junction of northern and southern currents, European and Asiatic. Though born of a cross between Africans and Asiatics, Lam is steeped in western culture.

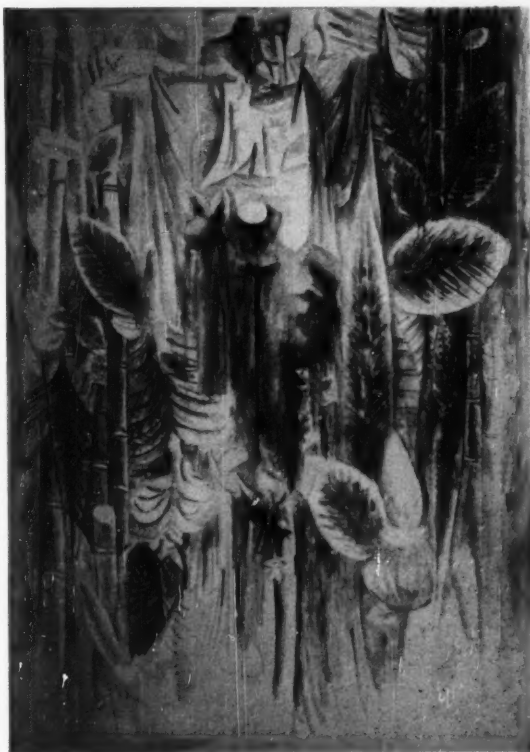
The white man, somewhat winded and bewildered in his own scheme of things, appeals to the excitants inherent in African, South Sea or Indian objects. Incidentally, he often sees no more in them than the quaint and the picturesque, but that is not enough: the deepest feelings of

the European or North American artist should find refreshment for himself in them. Certainly the native movement in Latin America was initiated by European scholars and artists. So it is that Lam rediscovered through Picasso the message which he bore within him and which he might well have feared to express thirty years earlier because the ascendancy of Western esthetics was too powerful. Freed from these shackles, Lam was able to deepen his expression and to make it the truer.

Returning to Cuba in 1942 after an absence of many years, he resumed contact with the tropical vegetation, with the light, the plants and the men of his native land. In so doing, he found his real self in a way he could not have done in Paris or Madrid. He rid himself of the pictorial influence that had trammelled him previously. I recall with what enthusiasm he painted the first canvases in which the emotions of black magic were clearly expressed. I had just returned from Haiti, the land of Voodoo, and immediately recognized in Lam's figures the divinities honored in native ritual ceremonies.

Some of his paintings exhibited in 1936 in Havana and New York are splendid examples of virtuosity inspired by the flora and fauna of the tropics. Successful in design and in color, they are so many musical variations inspired by a Nature that has found all too few interpreters in the past. Unfortunately, most of these interpreters represented rhythms and forms uniquely tropical in terms of European standards. A betrayal, indeed!

Eggee Oriso, *Grass of the Gods*, 1944, oil, 71½ x 49", collection Readers Digest Association.

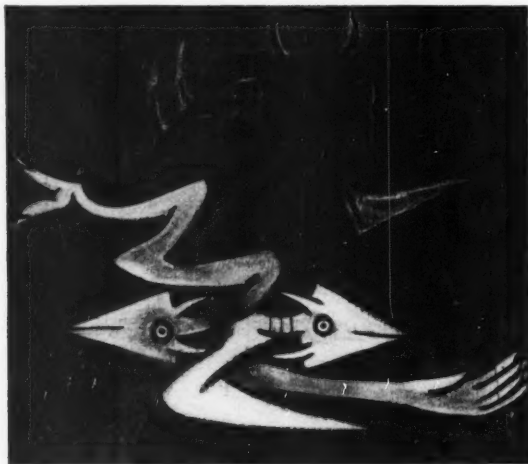




*The Jungle, 1944,*  
oil, 95 x 91½", Museum of Modern Art.

Wilfredo Lam's most important paintings are those that recreate the atmosphere of sacrificial offerings and display for the first time the deities of "Black Olympus." The word Olympus is, of course, ill chosen; it suggests anthropomorphic gods residing on inaccessible heights and divorced from material, human realities by the infinity of the heavens. On the contrary, the entities worshipped by a Cuban or Haitian or Brazilian peasant and by their African ancestors are immediate and virtually tangible; they are

*Painting, 1948, oil, 28¼ x 32", Pierre Matisse Gallery.*



barely detached from everyday objects; they are the natural forces that our feelings sketch by superimpression. These gods are *transparent* in rising flames, in leaves that tremble in the wind, in the lightning that streaks a night black as pitch. These entities are, I insist, midway between exterior forms, reduced to their essential curves, and the token of our fear, hope and anguish. In this respect, Lam has developed considerably. In the paintings of 1946, the intimate union of reality and dream was stressed; since then, the imaginary structures have apparently become simpler, more forceful, more assertive and more authoritative in expression.

For the last three years, pictorial productions in Europe and America have been for the most part unoriginal continuations of cubism, fauvism and surrealism. They have been characterized by incoherence because they have lacked personal certitude on the part of their authors. In contrast, Lam's works achieve vehemence, a magical power and a serene artistry. Having exhausted the conscious cycle of European culture and of pedagogic pictorial techniques, Lam succeeds in recovering and surpassing what the sorcerers of the jungle accomplished by virtue of their faith and their most secret dreams.

The example Lam has set assumes a remarkable significance in contemporary art. He has proved that the road from cubism via surrealism to the future holds many an ambush and many a blind alley. Nevertheless, it remains the sole road to that great emotional urge which, since the dawn of history, has provided the fundamental source of art and poetry. His break with tradition and his technical procedures of investigation are thoroughly warranted.

## Forty Years After CONTINUED

David Hare and David Smith. Any fair-minded appraisal must recognize that work of real quality is appearing in this group. The aim of the group is not single. It includes artists who have abandoned any commitment to an external world or to a spectator as well as those who are seeking to recover a new romantic and humanistic content. With those named above one may associate the names of Arshile Gorky, I. Rice Pereira, Willem deKooning and Bradley Walker Tomlin. In the work of all these painters and sculptors one sees again that American art likes to compound its interests rather than to separate them into purist strains. This may be a spiritual resonance of our democracy. The paintings of I. Rice Pereira, for instance, at first glance seem to be related entirely to the materials and methods of art itself and to tensions within a color-space. In the last works of Gorky and the recent work of deKooning there is this set of color-space tensions and a movement of shifting centers that refuse to be gathered into the traditional compositional axes of Western design. But there is broader reference here, not to objects but to an esthetic continuum which is experienced immediately and felt to include artist, picture and world. Tomlin's recent work (like that of Jackson Pollock, Mark Tobey and Morris Graves) is written. It is a calligraphy, sinewy and free, and one waits to see more of it. The avant-garde painting and sculpture of our time comes at the end of a three-fold serial negation of the basic tenets of renaissance tradition. What then remains? Nothing? Paradoxically, a sum greater than the one with which we began, which adds up to the realization that what we call "reality" is, in its deepest sense, esthetic and that all approaches to it must finally converge on the road which, heretofore, has been traveled by art alone. All that is too long a story.

Criticism finds it difficult at times to keep abreast of changes in the scene of art. I think it must be said that the *Magazine of Art*, successor to *Art and Progress*, has for many years tried sincerely to be an open forum for sober consideration of artist aims and accomplishments—in the light of the past no less than of the future. As The American Federation of Arts has expanded into increasing national usefulness during the past forty years, so its magazine has grown in scope and breadth. I should like to see the *Magazine's* artists' forum activities extended, for it seems to me that Jacques Barzun's statement in the March 1949 *Magazine of Art* that graphic artists should be kept from writing about their work is too academic. One might quote against him Lessing's: "Not every critic of art is a genius; but every genius is born a critic of art." Or Shensstone's, "Every good poet includes a critic; the reverse does not hold." The finest art criticism I know, that of the Chinese, was written by artists. There is no reaching the place of understanding about art without artist guidance, and heaven knows we need it. Even with our widened hospitality today it is still true that many new developments in American art must take the form of underground (or perhaps one would better say, garret or loft) activity, as in the first decade of the century. One sad difference is that the bohemia which nourished rebel arts through the teens and twenties is no more. Now, as in 1909, the need for understanding is great.

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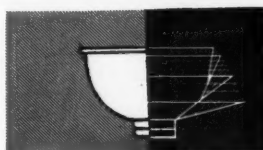
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## Book Reviews

F. Saxl and R. Wittkower, *British Art and the Mediterranean*, New York and London, Oxford, 1948. 172 pp., 86 plates. \$17.50.

To peruse the pages of this lavish publication is to be immediately aware of the richness of the British artistic heritage and of its many fascinating ramifications. One of the characteristics of British art is that at crucial moments its patrons and practitioners have not hesitated to look abroad to enrich the native stream. Yet after a short time these extraneous influences are digested and a national style produced which is sufficiently fresh and personal to satisfy even such an exacting connoisseur as Sacheverell Sitwell. This national style can reflect the various streams that contribute to its diversity and combine them with permanent traits of eccentricity; it is also sufficiently elastic to permit a synthesis of those forces of orthodoxy and freedom that have provided so judicious a balance of power in the political arena. But at times, of course, the contrariness that is the counterpart to the British sense of order will provoke such manifestations as the painting of Blake and the nineteenth-century romantics.

That England owes much to the spirit of the Mediterranean is exceedingly apparent in her literature; many of her finest poets—a Milton or a Keats—have been inspired by the art or scenery of Italy. Yet though the extent of that influence in architecture and painting is often surmised, the particulars have never been stated in detail and as part of a continuous process. One of the great merits of this volume is the sharp and logical presentation of this impact. Historical and artistic events come alive in this long chronicle.

The book arose out of an exhibition on the same theme held at the Warburg Institute during the war years. Divided into chapters composed of a series of page plates and facing notes, it retains the suggestion of an exhibition. Yet the simplicity of treatment and presentation hides accurate and observant scholarship. The range and value of this method are admirably illustrated by an examination of one minute link in the chain of artistic transmission between Italy and England in the Elizabethan era: the influence of the allegorical figure of *Deception* (*Inganno*) is traced from its source in Cesare Ripa's *Iconologia* of 1603 to Henry Peacham's *Minerva Britannia* (1612) and thence to its use as a decorative motif in the gallery ceiling at Blickling, Norton (1619-20).

Saxl and Wittkower have not only illuminated many facets of artistic life but have directed attention to objects of quality, such as the brilliant expressionistic second-century head or the exquisite details in the seventh-century Ruthwell Cross. Many of the juxtapositions are particularly felicitous and resurrect the past with real skill, notably in the page on the eighteenth-century Italian opera in England with its combination of Roubillac's lively bust of Handel and Sir James Thornhill's scenery for *Arsinoe*, *Queen of Cyprus*.

On occasion it would be possible to quarrel with details or to feel that overelaborate inferences have been drawn from insufficient evidence. It may be regretted that a place has not been found for some reference to that eager band of historians and connoisseurs, including Vernon Lee, J. A. Symonds, Horatio Brown and Sir Henry Layard who, settling in Italy at the close of the last century, did much to stimulate interest in Italian painting. A paragraph might also have been spared for the Venetian lights which flicker in the paintings of W. R. Sickert or for that tribute to the shores of the Mediterranean paid by those mandarins of contemporary prose, Norman Douglas and Cyril Connolly. Yet the final word must be one of praise for an enterprising and stimulating volume which increases our knowledge of British art and confirms our belief in the universality of the Mediterranean genius.

DENYS SUTTON  
Yale University



Graham Reynolds, ed., *English Masters of Black-and-White* (Nicolas Bentley, Hablot K. Browne; C. B. Cochran, Aubrey Beardsley; Alec Davis, Eric Fraser; John Gere, J. E. Millais; Daria Hambourg, Richard Doyle; Robert Harling, Edward Bawden; James Laver, James Gilray; Jonathan Mayne, Barnett Freedman and Anthony Cross; Ruari McLean, George Cruikshank; Graham Reynolds, Thomas Bewick and A. Boyd Houghton; June Rose, John Leech; Frances Sarzano, Sir John Tenniel; James Thorpe, Phil May and E. J. Sullivan; Derek Pepys Whiteley, George Du Maurier and George J. Pinwell), London, Shenvall Press (New York, Pellegrini and Cudahy), 1947 and 1948. Each \$2.50.

This series of a dozen and a half monographs is devoted to English draughtsmen and illustrators from Bewick to the present day. In a sense it represents the best of British art, since the English genius has always tended towards the lyric of line from the time of the Lindisfarne Gospels to Aubrey Beardsley and Stanley William Hayter. After the prolific possibilities of end-grain wood engraving had been opened up by Bewick's vignettes, with their touching, quiet concentration, England produced some of the most famous pictures of the nineteenth century in the illustrations that made the greatness of *Punch*, the enchantment (at once domestic and fey) of the books of the '60s and the smartness of the periodicals of the '90s. There pictures illustrated reading matter so widely circulated that many of them are still familiar to all of us. The equally, or even more, wonderful school of English watercolorists is known, except for Rowlandson, only at home. To reproduce these well and inexpensively would be hard, but it is to be hoped that some day the British will issue a series on their watercolorists that is as good as this present series on the black-and-white.

These books show signs of having been produced under the English restrictions and shortages. Each of the series is printed on different paper stock that is never really bad, but is not so good as our best paper. The reproductions are well and clearly printed from delicately etched line blocks. The format is ample enough for large and clear pictures, yet is not too big to hold comfortably in one hand. Each volume has a good proportion of about sixty pages of illustrations to thirty of biography and brief, but quite adequate, bibliography. The texts vary with the temperament of each author, but all are written simply and readably, without stinting the effort necessary to assemble the facts, to think about them and then to present them agreeably. After browsing through these thoroughly satisfying books, it is impossible not to wonder why we in the United States, with our vastly greater resources for publishing, both commercial and institutional, have not produced a series as inexpensive, intelligent and useful. The answer may come in the forthcoming series of *American Masters of Black-and-White* announced by the American publishers.

A. HYATT MAYOR  
Metropolitan Museum of Art

John A. Kouwenhoven, *Made in America*, New York, Doubleday, 1948. 269 pp., 16 plates, 19 line drawings. \$5.

Creative activity in America is like an iceberg, nine-tenths submerged below the level of formal critical recognition. Qualitatively, this submerged portion also may be substandard esthetically (though this immediately raises the question of by whose standards). But any serious effort to raise the quality and increase the extent of all art must first look toward the destruction of this artificial division.

This is not a new condition in American life, of course, and recognition of it is at least a century old. But its disastrous impact upon our art has never been more widely felt or generally discussed than today. In this context, Kouwenhoven's book is both timely and illuminating. *Made in America* has a fairly simple thesis. Artistic activity in this country has always followed one of two main channels: the cultivated tradition—a closed circle of artist, critic, gallery-goer and patron; and the vernacular tradition of the people themselves. Each has had much to offer

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and the real American tragedy is that though they coexisted, they never coalesced. Over and over again we see what Kouwenhoven calls "the tragic evidence of how much it cost those who turned their backs on Europe to lose fruitful contact with the essential humanity embodied in the living masterpieces of Western culture. And just as vividly we shall become conscious of the enervation and sterility which resulted from rootless imitation in this country of alien modes and surfaces."

The development of these two traditions in America took place under quite special historical conditions. A brand-new nation was being built on raw land and—to speed the building—the widest possible use was made of two new forces: political democracy and industrial technology. These twin forces conditioned American culture, subjecting her art forms to certain tensions; and it is Kouwenhoven's position that the conflict between the vernacular and the cultivated traditions assumed particular significance when viewed in this historical matrix.

In tracing the interaction of these two main artistic currents through nineteenth-century American life, Kouwenhoven is not without bias. He concentrates upon the vernacular, feeling that his emphasis is justified both because of the scant attention it has been given by our scholars and because of its intrinsic values. And, reading his book, it is difficult not to agree with him. The vernacular penetrated every area of artistic production (including many not ordinarily reckoned as artistic) and its effect was often beneficent. Its directness of expression and economy of means shaped power tools and paintings, locomotives and lectures. At the least, it produced whole classes of artifacts that were the envy of European observers. At its best—in the hands of Greenough and Emerson, Whitman and Eakins, Sullivan and Wright—it yielded new and higher art forms.

Many of these men, as the author demonstrates, not only employed the vernacular but were quite conscious that it was the source of their strength. Emerson shaped the form of his lectures to meet the needs of backwoods audiences; to reach the millions, Mark Twain mastered not only the form of popular anecdote but the very slang in which it was couched; Whitman's central concern was a democratic audience for his poetry. Nor did the best of American artists consider that mere adherence to optical reality (one of the dominant characteristics of the vernacular) was enough. Hiram Powers, trained in the waxwork museum, might rest content with a machine which gave his marble nudes the "porosities and wrinkles of the skin"; and Grant Wood

might argue that literal depiction of an American landscape produced an "American" art automatically superior to all others. While such narrow parochialism was present in the vernacular tradition, it was not necessarily dominant. On the contrary, Kouwenhoven maintains, "it was in the unself-conscious tradition of vernacular expression that the American people [have] dealt most successfully with the new and necessary facts of the emerging civilization."

To some, it has appeared that the author is guilty of idealizing the vernacular—of maintaining that it was uniquely good. Yet repeatedly, he warns against this conclusion. In a stimulating chapter on jazz and the skyscraper, he argues that both forms are essentially the vernacular's response to industrialism—the impact of record-player and radio on folk music in the case of jazz; of steel frame and elevator on popular buildings, in the case of the skyscraper. Both were valid new forms yet both had limitations. It is clear, he says, that these vernacular forms "do not yet offer a medium of artistic expression adequate to all our needs."

Kouwenhoven's book has another and parallel weakness. By his very concentration on the American scene he runs the risk of appearing nationalistic. He does point out that, although the conflict between the cultivated and vernacular traditions often took the form of Americanism vs. Europeanism, it was "in reality quite another thing: in essence only a more clear-cut and highlighted version of a conflict which also existed within European culture itself." But since he devotes little space to tracing the artistic resolution of this problem on the other side of the Atlantic, he leaves us with the impression that perhaps there was no successful resolution there.

Yet at the very end of *Made in America*, he does his best to avoid this interpretation. "The products of the vernacular in America do bear the stamp of national character, just as the artistic achievements of other peoples display certain national characteristics. But these are superficial features. The important thing about the vernacular is that it possesses inherent qualities of vitality and adaptability, of organic as opposed to static forms, of energy rather than repose." These, he feels, are especially appropriate to industrial civilization and it was only "an accident of historical development [that] it was in America that this tradition had the greatest freedom to develop its distinctive characteristics."



BLINDMAN'S BUFF (triptych), 1945.

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In biological research, it is not enough that the researcher take a section through an organism. He must also know through what points and on what plane the section must pass if it is to be truly illuminating. In this sense, Kouwenhoven has done a good job. He has taken a section through a little-known area of American culture, tilted at exactly the plane to reveal a network of fascinating relations—little known yet so pregnant with implication that one finds it hard to understand how we have consistently overlooked (or ignored) them.

JAMES MARSTON FITCH  
New York City

Ramsay Traquair, *The Old Architecture of Quebec*, Toronto, Macmillan, 1947. 324 pp., illus. \$10.

*The Old Architecture of Quebec* is a richly illustrated survey of the development of architecture in French Canada from its beginnings in the seventeenth century to the decline of its colonial traditions in the nineteenth. The author, until his retirement in 1938, was Professor of Architecture at McGill University in Montreal. The domain of early French Canadian architecture lay around him in the Province of Quebec and became the subject of his special study during a period of approximately twenty years. As a result, his book is a mature and carefully documented work which should long occupy an important place in its field.

The principal types of building in early French Canada—domestic, monastic, ecclesiastical and public—all receive attention. They include such interesting contributions to North American architecture as the castle-like "habitations" of the first settlements, the quaint cottage types that were to become characteristic of Quebec farmhouses and the churches which, with persistent medievalism, dominate every village of this Catholic country with lofty gables and soaring spires. Another distinctive aspect of the Quebec tradition is the elaborate woodcarving developed for the decoration of churches. Such carving, used on altars, retables and elsewhere, varies from decorative floral reliefs to free-standing figure sculpture. It receives full discussion and illustration in four chapters of Traquair's book. In addition to abundant photographs, the illustrations include measured drawings that will be of special interest to architects.

One may occasionally wonder why the author has omitted some particular building—for instance the old Seminary in Quebec City—but the book is unquestionably an important contribution to the history of early North American architecture, decoration and sculpture.

WALTER ABELL  
Michigan State College

Jean Lipman, *American Folk Art in Wood, Metal and Stone*, New York, Pantheon, 1948. 193 pp., 183 plates, 4 in color. \$7.50.

As was so delightfully demonstrated in her earlier book, *American Primitive Painting*, Mrs. Lipman has an eye that appreciates the very best in the simple work of simple artists. Her new volume is even more impressive. The plates, depicting the sculpture of amateurs and artisans—from figureheads to toys, from weathervanes to carved circus wagons—are chosen with taste and handsomely printed to form a fascinating picture gallery. A doll carved from a sheet of tin, a doorstep shaped from wood to resemble a cat, a boot-maker's sign showing a Victorian Amazon riding sidesaddle: we are asked to look at them not as ordinary objects but as things of beauty. And we obey with mounting pleasure.

Mrs. Lipman's book is another cogent argument for breaking down that completely artificial wall with which self-conscious critics have separated the fine from the useful arts. A distinguished curator once explained to me in all seriousness that a painting made to hang on a wall would be "art," while the same painting, if used to decorate a piece of furniture, would fall into a lower category. To such a point of view Mrs. Lipman rightfully objects; and her book should do much to convince those whose esthetic sensitivity is stronger than their prejudices.

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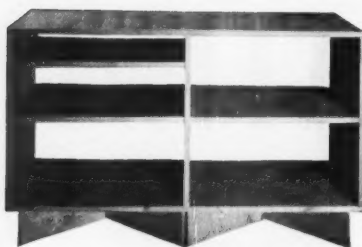
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#### PORTER SARGENT

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Although the battle for folk art is not new, and has achieved impressive victories, there are still strongholds of educated prejudice to be stormed. Thus, it is not surprising to find in Mrs. Lipman's text the enthusiasm of the warrior rather than the balance permitted by eventual triumph. She tells us that a hen carved with a jig-saw from a flat board creates an effect that "would be hard to surpass in the most finished pieces of academic sculpture." She would have us believe that the simple artists were as a group "American," while their more sophisticated brethren were too burdened with European influence to express our national life. Both contentions are, for me, refuted by the illustrations themselves. Although charm, imagination and inventiveness shine from the pages, we do not find the depth, the profound thought expressed in an equally profound technique, that characterizes the masterpiece. And everywhere in these carvings European influences are manifest: the Goddess of Liberty wears a classic robe, and that mermaid was fished out of no American sea. Effective artists, be they sophisticated or crude, make eager use of all aspects of their culture, and the American heritage was very close to the European.

Mrs. Lipman's text is crowded with facts about the carvings and their creators, but the design of the book impedes its usefulness as a reference work. There is no index—a cardinal sin certainly—and the captions under the pictures are limited to a title. However, as a picture book, this has both beauty and importance, and the author has pioneered in a branch of art never before shown adequately between covers.

JAMES THOMAS FLEXNER  
New York City

### Latest Books Received

ATELIER 17, catalogue, with contributions by Stanley William Hayter, Hyatt Mayor, Herbert Read, J. J. Sweeney, Carl Zigrosser; New York, Wittenborn Schultz, 1949. 32 pp., illus. \$1.50.

Berkman, Aaron, ART AND SPACE, New York, Social Science Publishers, 1949. 175 pp., 32 illus., 38 drawings. \$6.

Courthion, Pierre, UTRILLO, Berne, Alfred Scherz (distributed by Transbook, New York), 1947. 30 pp. + 53 plates in halftone and color. \$2.50.

Creighton, Thomas H., ed., BUILDING FOR MODERN MAN, A SYMPOSIUM, Princeton, Princeton University, 1949. 219 pp. \$3.50.

Cross, Samuel Hazzard, MEDIAEVAL RUSSIAN CHURCHES, Cambridge, Mediaeval Academy, 1949. 95 pp. + 117 illus. \$7.50.

"Discussions on Art" Series: Tancrèd Borenius, ITALIAN PAINTING AND LATER ITALIAN PAINTING; Emile Cammaerts, FLEMISH PAINTING; Philip Hendy, SPANISH PAINTING; J. B. Manson, DUTCH PAINTING, Forest Hills, Transatlantic Arts, 1949. Illus. Each \$2.75.

DUTCH INDOOR SUBJECTS; ENGLISH OUTDOOR PAINTINGS; MANET; SIENESE PAINTINGS, New York, Pitman, 1949. Each 24 pp., plates in color. Each \$1.95.

George, Eric, THE LIFE AND DEATH OF BENJAMIN ROBERT HAYDON, London, New York, Toronto, Oxford, 1948. 314 pp., illus. \$6.

Goldscheider, L., ed., THE PAINTINGS OF MICHELANGELO, New York, Oxford (Phaidon), 1949. 18 pp. + 150 illus., 1 folding plate. \$7.50.

Goodrich, Lloyd, MAX WEBER, New York, Macmillan for the Whitney Museum, 1949. 58 pp., 37 illus., 1 color plate. \$2.

Gray, Basil, ed., MUGHAL PAINTING, Pitman Series on Oriental Art, New York, Pitman, 1949. 24 pp., 10 color plates. \$2.50.

Hammond, Natalie Hays, ANTHOLOGY OF PATTERN, New York, Helburn, 1949. 181 pp., illus. \$20.

Millar, Oliver, THOMAS GAINSBOROUGH, New York, Harper, 1949. 19 pp. + 40 plates, 8 in color. \$2.50.

MODERN SCULPTURE, TEACHING PORTFOLIO NUMBER ONE, New York, Museum of Modern Art, 1949. Intro. + 40 plates. \$7.50.

ROGIER VAN DER WEYDEN, PIETA, Harper Form and Color Series, New York, Harper, 1949. 14 pp., 7 color plates. \$2.50.

Schilling, Edmund, ALBRECHT DÜRER DRAWINGS AND WATERCOLORS, New York, Harper, 1949. 82 pp., 57 plates, 1 in color. \$2.50.

Simon, Oliver, INTRODUCTION TO TYPOGRAPHY, Cambridge, Harvard University, 1949. 116 pp. \$3.

Uhde, Wilhelm, ROUSSEAU, Berne, Alfred Scherz (distributed by Transbook, New York), 1948. 31 pp. + 52 plates in halftone and color.

Whistler, Laurence, REX WHISTLER, New York, Pellegrini & Cudahy, 1949. 103 pp., illus. \$3.

Winwar, Frances, RUOTOLO MAN AND ARTIST, New York, Liveright, 1949. 126 pp., 100 illus. \$3.95.



## Letters to the Editor

Sir:

In view of Clement Greenberg's strictures on the Whitney Museum in your March issue, because of our supposedly devoting too much attention to "academic naturalism," we would like to point out that the *Cockfight* by David Smith which illustrates Clement Greenberg's article is owned by the Whitney Museum, having been acquired by us in 1946.

LLOYD GOODRICH, Associate Director,  
Whitney Museum of American Art

Sir:

These [symposium] reviews by critics, museum directors and professors of art make a valuable contribution to a possible clarification of the prevailing confusion in our fine art world; at least some of them, or parts of certain arguments, do this whereas others, as always happens, enhance the confusion. For instance, those who approve the Herbert Read dictum that abstraction and naturalism can live together in peace and harmony in the national scene or within the same artist, are, as I see it, honoring and entrenching the prevailing confusion. However, with such unfortunate exceptions, the impact of your symposium is certainly constructive. . . .

Again, as with the *Life Round Table*, your enterprise raises the same old question—when do the leading artists get a hearing? When will the men who are the practitioners be recognized as authorities within their field? Could it happen in science, engineering, medicine that all the "experts" except scientists, engineers and doctors would be called on for an expounding of values within their fields? Could this happen in other countries? There would be the same diversity of viewpoints of course among artists as among laymen—but each viewpoint would be based on participating experience and, if the artists were authentic and leading creators, would have genuine authority. And the basic agreements would come as near to establishing universal values as is humanly possible. . . .

RALPH M. PEARSON  
University of Texas

Sir:

You ask for readers' opinions on the Symposium, so for what they are worth, herewith: my general impression is that it is a Symposium on the State of American Art criticism (with a few exceptions) rather than a discussion of the actual current product of the plastic artists. . . . I sense (again with exceptions) a more or less openly accepted conception of the Master (and other ranks) moving in some direction—as one might say: the Best Artist, or the Six Best Artists, or the Two Hundred Thousand Plus Best Artists. This seems to me immature and reminiscent only of the sort of "argument" that students indulge, when technical considerations are of first importance to the neophyte. In other words, you've got to get hold of something before (paradoxically) you can let go. . . .

Somehow I doubt whether the question of divergent tendencies simultaneously practiced makes as much of an impression on artists as on critics, historians or theorists. It is obvious from exhibited evidence that some artists do so practice (Picasso and Henry Moore most readily come to mind), though as a general pragmatic method perhaps it is inexpedient, and with some individuals impossible. . . .

I expect that the products of American artists will remain nebulous and unremembered outside America until there is a concerted, systematic, frequent and continuing export of exhibit-able material. France as we know has done it for years, both officially and unofficially, with what pervasive results.

Finally, I should like you to know how very much we appreciate the *Magazine* here and how good a job we think you are doing. You are giving an insight into art affairs which is not to be found elsewhere. . . .

CHARLES HOWARD  
Castle Camps, Cambs., England

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## POLISH MANUAL ARTS



"Janosik, The Robber Dancer," 1947, by Helena Roj-Kozłowska

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## Fortieth Anniversary CONVENTION PROGRAM

THE ART INSTITUTE OF CHICAGO

May 17-18

Chicago, Ill.

**Tuesday, May 17**

### Morning

No formal session.

REGISTRATION. Opportunity for visits by convention delegates to collections of the Art Institute and Chicago galleries.

**Afternoon—2:00 o'clock.**

CAN TELEVISION DO FOR ART WHAT RADIO DID FOR MUSIC?

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#### SPEAKERS

To be announced.

**Wednesday, May 18**

**Morning—10:00 o'clock.**

NATIONAL ART NEEDS AND THE AFA

#### PRESIDING

Lawrence M. C. Smith, *President of the AFA*

ANNUAL FEDERATION MEMBERS' MEETING

*Report of Officers, Committees and*

*Election of Trustees*

**Afternoon—2:30 o'clock.**

RELIGIOUS ART IN THE MODERN WORLD

#### CHAIRMAN

Philip R. Adams, *Director, Cincinnati Art Museum*

#### SPEAKERS

Maurice Lavanoux, *Editor, Liturgical Arts*

Jacques Lipchitz, *Artist*

RECEPTION AND TEA AS GUESTS OF THE ART INSTITUTE OF CHICAGO

**Evening—7:30 o'clock.**

BANQUET, *The Palmer House*

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Daniel Catton Rich, *Director, The Art Institute of Chicago*

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## Contributors

S. LANE FAISON, Jr. is Chairman of the Art Department and Director of the Lawrence Art Museum at Williams College. In 1946 he published *Daumier's Third Class Railway Carriage* with Lund Humphries in London. He does frequent reviews for the *New York Times*.

HOLGER CAHILL's article commemorates the fortieth anniversary of The American Federation of Arts and of the *Magazine of Art*, originally called *Art and Progress*. Mr. Cahill's long and intimate connection with contemporary art as museum worker, public official and critic makes him eminently fitted to give a comparative evaluation of 1909 and 1949.

EDGAR KAUFMANN, Jr. has adapted this article from a paper written and delivered at the request of the Royal Society of Arts in London. He is Adviser to the Director, Department of Architecture and Design, at the Museum of Modern Art.

PIERRE MABILLE, French physician and art critic, was a regular contributor to *Minotaur*. His article has been translated by Jacques Le Clercq, Associate Professor of French at Queens College.

## Forthcoming

Among the articles planned for our fall issues are: STANTON MACDONALD-WRIGHT, *Sung Painting*; J. and A. BURLING, *Contemporary Chinese Painting*; HENRY CHURCHILL, *Architecture and Cities*; FREDERICK GUTHEIM, *Early Government Architecture*; JACQUES BARZUN, *Romanticism*; HANS HILDEBRANDT, *Oskar Schlemmer*; JOHN I. H. BAUR, *The Beard Movement*; LLOYD GOODRICH, *Albert Pinkham Ryder*.

## The American Federation of Arts

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# Summer Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

**AKRON, OHIO.** Akron Art Institute, May 1-27: Inaugural Exhib. 26th Ann. May Show. June 3-30: Ann. Akron Art Institute School Exhib.

**ALBANY, N. Y.** Albany Institute of History and Art, May 5-June 5: 14th Regional Exhib.: Artists of the Upper Hudson, May 1-30: 18th Cen. England.

**ALBION, MICH.** Albion College, to May 12: All Student Show, May 15-June 6: Senior Art Majors' Show.

**ANDOVER, MASS.** Addison Gallery of American Art, to May 15: Art from Andover Attics, May 1-22: Ex Votos (AFA).

**ANN ARBOR, MICH.** Museum of Art, University of Michigan, May 7-28: Amer. Printmaking, 1913-1947 (AIGA), May 10-31: L. Moholy-Nagy (AFA).

**ATHENS, OHIO.** Ohio University Gallery, May 1-22: 25 and Under (AFA).

**ATLANTA, GA.** High Museum of Art, May 1-15: George Ford Morris Exhib. May 15-31: High Mus. Jr. School Show.

**AUBURN, N. Y.** Cayuga Museum of History and Art, May 1-31: Children's Art Show. Artist League of the Mid-West Exhib. Industrial Show.

**AUSTIN, TEX.** University of Texas, Dept. of Art, May 3-19: U. of Tex. Art Student's Exhib.

**BALTIMORE, MD.** Baltimore Museum of Art, May 6-June 5: Designing the Mod. Home: Wallpapers, Textiles, Models of Homes, etc. May 6-7: Symposium: Designing the Mod. Home. To May 29: The Art of Indonesia. To June 1: Monet and Daumier Prints. Mod. Graphic Art from Goya to Braque.

**ENOC PRATT FREE LIBRARY, MAY 8-29:** Fifty Books of the Year, 1949 (AIGA).

**WALTERS ART GALLERY, MAY 7-INDF.** European Silver from Md. Collections.

**BATON ROUGE, LA.** Louisiana Art Commission, May 4-June 1: 8 Ann. State Exhib. June 8-July 3: State Photog. Salon, July 6-31: Pigs by the Alexandria Art League, Aug. 2-28: Miss France Folse, One-Man Show, Sept. 1-30: Pigs by the Boardwalk.

**BELOIT, WIS.** Art League of Beloit, May 1-8: Art Work of the Beloit Public Schools. Houses in the U.S.A. (LIFE Mag.), June: Exhib. of the Work of Beloit College Students, Norwegian Glass from Mr. Kristoffer Odelsen, The Artist in Social Communication (Gartner and Bender, NYC).

**BETHLEHEM, PA.** Lehigh University Art Gallery, May 1-25: Contemp. Americans.

**BEVERLY HILLS, CALIF.** Associated American Artists Galleries, to May 4: Southern Calif. Artists Equity Group Exhib.

**BINGHAMTON, N. Y.** Museum of Fine Arts, May 8-June 18: Ann. Exhib. by Members of Binghamton Soc. of Fine Arts.

**BLOOMFIELD HILLS, MICH.** Museum of the Cranbrook Academy of Art, to May 8: Laverne Originals. Progress of a Mural, Clifford B. West, 40 Drawings (MOMA), May 13-June 30: Student Exhib. June 9-30: 50 Books of the Year (AFA), July 1-31: W'cols of the Western Hemisphere (IBM Coll.).

**BOSTON, MASS.** Doll and Richards, to May 7: W'cols by Sam Charles, May 9-21: Kakemonos by Hsien-Chi Tseng, Guild of Boston Artists, to June 24: Ann. Spring Exhib. by Members of the Guild.

**Institute of Contemporary Art, May 14-28:** New England Pig and Sculpt.

**Margaret Brown Gallery, to May 14:** Gardner Cox, May 16-June 4: Morris Graves and Mark Tobey.

**Museum of Fine Arts, to May 20:** 5 Silver Vessels from the Bowes Reale, by the Louvre, May 5-19: Ann. Exhib. Mus. Drawn Classes for Boys and Girls.

**Public Library, May 30:** The Lithographs of Henri Fantin-Latour.

**Foss Galleries, to May 7:** Sculpt. by Charles Cutler, to May 14: Panel Portraits by Margaret Yard Tyler, May 9-28: Ships and Sporting Subjects by Frank Vining Smith.

**BROOKLYN, N. Y.** Brooklyn Museum, to May 22: 3rd Nat'l Print Ann. May 4-June 19: Internat'l W'col Exhib. to Sept. 5: Braden Coll. of Colonial South Amer. Art.

**BUFFALO, N. Y.** Albright Art Gallery, May 1-15: Photog. Guild, May 18-June 1: Buffalo Print Club.

**BYRAM, CONN.** New Lebanon Branch, Greenwich Library, May 2-31: W'cols by Estelle Allan.

**CAMBRIDGE, MASS.** Fogg Museum of Art, Harvard University, May 10-31: Matisse Drawings (AFA), French Pig of the 19th Cen. 20th Cen. Pig (MOMA), To June 18: French Fin De Siècle Prints: Toulouse-Lautrec, Bernard Vuillard, Drawings from the Mus. Coll. Oriental Art: Buddhist Sculpt., Archaic Chinese Bronzes and Jades, T'ang and Sung Ware.

**Germanic Museum, Harvard University, to May 7:** Cambridge Art Works by Members, May 15-June 15: Children's Art from Boston Social Agencies.

**Graduate School of Design, Harvard University, May 10-31:** St. Louis Jefferson Mem. Competition (AFA).

**Massachusetts Institute of Technology, May 16-31:** Five Amer. Painters (AFA).

**CARMEL, CALIF.** Carmel Art Association Gallery, May 1-15: Wood Sculpt. by Fred Bacon, May 1-31: Oils, W'cols, Etchings, Lithographs.

**CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, May 1-19: N.C. School Art. Joseph Albers, May 21-22: Chapel Hill Flower Show.

**CHARLOTTE, N. C.** Mint Museum of Art, to May 7: Art Work of Charlotte School Pupils, May 7-22: Pigs for You (AFA), W'cols by Eliot P. Beveridge, May 22-June 7: Charlotte Artists Non-Jury Competition.

**CHATTANOOGA, TENN.** Chattanooga Art Association, to May 7: W'cols and Drawings.

**CHICAGO, ILL.** Art Institute of Chicago, to May 22: Advertising Design Students Exhib. To May 29: The Woodcut Through Six Centuries, To June 19: From Colony to Nation: Amer. Art Before 1815.

**Associated American Artists Gallery's, to May 16:** Pigs by Sigmund Menkes, May 17-June 1: Pigs by Famous Amateurs.

**Chicago Galleries Association, May:** Casella and W'cols by Mark Coomer, Oils by Derk Smit, Oils and W'cols by Walter Graham.

**Club Woman's Bureau, Mandel Brothers, to May 14:** Oils and W'cols by Members of Artists League of the Midwest, May 16-21: Exhib. and Sale of Artifacts by the Blind (Blind Service Assn.), May 23-June 18: Oils, W'cols and Prints by Members of the North Shore Art Guild.

**Institute of Design, May 1-22:** Art Schools, U.S.A. (AFA), Palette and Chisel Academy of Fine Arts, May 15-June 30: Ann. Exhib. by Members.

**CINCINNATI, OHIO.** Taft Museum, May 1-June 30: Makers of Cincinnati.

**CLAREMONT, CALIF.** Pomona College Gallery, to May 15: Survey of Spanish Pig, May 20-29: Ann. Student Exhib.

**CLEARWATER, FLA.** Art Museum, May 1-14: Gulf Coast, Preliminary, May 16-31: 8th Ann. Fla. Gulf Coast Group.

**CLEVELAND, OHIO.** Cleveland Museum of Art, to May 8: Drawings by Members' Children, May 4-June 12: 31st May Show, To June 12: Important Pigs, Mus. Coll. May 10-24: Pigs, Mus. Coll.

**Ten Thirty Gallery, to May 7:** 7 Cleveland Artists, Group Exhib. Fla. W'cols by Marion Bryson, May 11-June 4: Mod. Furniture and Accessories, W'cols by Helen Cole, Photos by Henri Cartier Bresson.

**COLORADO SPRINGS, COLO.** Colorado Springs Fine Art Center, May: Amer. Pigs in our Cen. (Boston Institute of Contemporary Art), Old Masters Exhib. (MMA).

**COLUMBUS, OHIO.** Columbus Gallery of Fine Arts, to May 30: 29th Ann. Exhib. of the Columbus Art League.

**CORTLAND, N. Y.** Cortland Free Library, May 1-30: 8 Syracuse Watercolorists.

**COSHOCOTON, OHIO.** Johnson-Hamrickhouse Museum, May 1-9: 18th Cen. Eng. (LIFE Mag.), May 10-17: Coshocoton Artists League Winter Session Studies.

**CULVER, IND.** Culver Military Academy, May 2-16: Design and the Mod. Poster, May 17-June 8: Contemp. Advertising Art.

**DALLAS, TEX.** Dallas Museum of Fine Arts, to May 15: Printmaker's Guild, May 1-29: 20th Ann. Dallas Allied Artists Exhib. May 22-June 19: Museum Classes Exhib.

**DAYTON, OHIO.** Dayton Art Institute, May 3-24: Ohio W'col Show, May 10-31: Contemp. Chinese Pigs (AFA), May 24-June 13: Pigs by French Children, May 28-June 28: Dayton Art Institute Exhib. June 28-Aug. 31: Syracuse Nat'l Ceramic Show.

**Jane Reece Art Galleries, May 1-14:** Photos by Frank Betz, May 15-29: Pigs by Pupils of Rosalie Lowrey.

**DECATUR, ILL.** Art Center, May 1-15: Pigs by Children, May 15-June 5: Barn Colony Exhib.

**DELAWARE, OHIO.** Ohio Wesleyan University, May 1-15: Ann. Exhib. of Senior Work, May 16-31: Graduate Student Exhib.

**DENVER, COLO.** Denver Art Museum, May 10-June 15: Out of This World: The History of Surrealism, July-Aug.: The Denver Art Mus. 55th Ann. Exhib. of Western Art.

**DES MOINES, IOWA.** Des Moines Art Association, May 1-26: Tapestries, May 2-29: Drake University Students.

**DETROIT, MICH.** Detroit Institute of Arts, to May 8: Contemp. Drawings by Young Amer. Artists, To May 15: Masterpieces from Detroit Coll.

**DURHAM, N. H.** University of New Hampshire, Dept. of Art, May 5-31: Ann. Exhib. of Student Work in the Arts, July 5-25: Engrays, Color Block Prints and W'cols by Herbert O. Waters, July 26-Aug. 12: Oils by Cornelia Schoolcraft.

**EAST LANSING, MICH.** Michigan State College, Dept. of Art, May 1-15: Prints and Pigs by Katharine Winckler, Ralf Henriksen, Murray Jones, Charles C. Pollock, May 18-June 30: M.S.C. Ann. Student Show.

**ELGIN, ILL.** Elgin Academy Art Gallery, May 8-22: 3rd Ann. Members Exhib. of Fox Valley Art Assn.

**ELMIRA, N. Y.** Arnot Art Gallery, May 1-31: Junior Artist Award Exhib.

**EVANSVILLE, IND.** Evansville Public Museum, May 9-30: The Painter Looks at People (MOMA).

**FLAGSTAFF, ARIZ.** Museum of Northern Arizona, May 18-June 8: Guatemalan Textiles, July 1-4: Hopi Craftsmen, July 8-30: William Felt W'cols, June 11-26: 1st Internat'l Exhib. of Latin Amer. Photog. Aug. 3-17: Navajo Arts and Crafts.

**FLINT, MICH.** Flint Institute of Arts, May 3-31: 19th Ann. Flint Artists Show.

**GRAND RAPIDS, MICH.** Grand Rapids Art Gallery, May 1-31: Western Mich. Artists Ann. Competitive Exhib. Latin Amer. Prints (Graphic Arts Gallery).

**GREEN BAY, WIS.** Neville Public Museum, May 1-31: 20th Ann. Exhib. of Green Bay Art Colony.

**GRINNELL, IOWA.** Grinnell College, Art Dept., to May 18: W'cols by Members of the Nat'l Assn. of Women Artists, May 28-30: Student Exhib.

**HAGERSTOWN, MD.** Washington County Museum of Fine Arts, May 1-31: Selected Works from Singer Coll.

**HANOVER, N. H.** Dartmouth College, May 10-31: Book Jackets (AFA).

**HARTFORD, CONN.** Wadsworth Atheneum, May 6-29: Rouault's "Miserere et Guerre", to May 15: Music in Art, To May 29: In Retrospect: 21 Years of Mus. Collecting, Lifar Coll.

**HONOLULU, HAWAII.** Honolulu Academy of Arts, to May 5: Drawings from the Sketch-Book of Hokusai, To May 13: Fine Ceramics from the Academy's Coll. To May 22: "The Lani" Ann. Exhib. May 2-22: Hawaii: Photos by Fritz Henle (AFA), May 6-29: Ann. School Art Show and Junior Printmakers Show, May 25-June 19: Mod. Jewelry Under \$50.

**INDIANAPOLIS, IND.** Art Association of Indianapolis, John Herron Art Institute, to May 13: Work by Children in the Indianapolis Public Schools, May 14-28: Work by Children in the Herron Saturday Classes, May 1-June 5: 42nd Ann. Indiana Artists Exhib.



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**IOWA CITY, IOWA.** University of Iowa, Dept. of Art, June 15-Aug. 7: 5th Summer Exhibit. of Contemp. Art. July 17-Aug. 7: A Direction in Sculpt.

**ITHACA, N. Y.** Cornell University, Willard Straight Hall, to May 8: Hayter's Five Personages (AFA).

**KANSAS CITY, MO.** Kansas City Art Institute, to May 17: Pigs by Charles E. Burchfield.

**William Rockhill Nelson Gallery of Art, May 1-22:** Navajo Indian Sand Pigs. May 29-June 26: Artists Look Like This.

**LAFAYETTE, IND.** Purdue Memorial Union, May 16-31: New Pigs from the Bay Region (AFA).

**LAGUNA BEACH, CALIF.** Laguna Beach Art Association, June 1-30: W'cols by William Wintle. Oils and W'cols by Carolyn Van Everd. W'cols by Ethelanne Smith.

**LAWRENCE, KANS.** Museum of Art, University of Kansas, May 1-30: Mod. Photos. June 1-30: Student Works. July 1-Sept. 15: Selections from Permanent Coll.

**LONG ISLAND, N. Y.** A. Kew Gardens Art Center, to May 31: N.Y.C. Artists.

**LOS ANGELES, CALIF.** Dorell Hatfield Galleries, to May 15: Pigs by Georges Rouault, Sculpt. by Carroll Barnes. May 15-30: Ceramics by Gertrud and Otto Natzler. Pigs of Mex. by Alfredo Ramos Martinez.

**James Figueeroa Galleries, to May 12:** Jack Gage Stark. May 16-June 10: School of Paris.

**LOUISVILLE, KY.** Art Center Association, to May 7: Advertising in U.S. (MOMA). May 9-16: Photos by Frank Sokolic. May 20-June 11: Art Center Student Exhibit.

**J. B. Sped Art Museum, May 8-29:** Fifty Books of the Year, 1949 (AICA). May 10-31: The Ring and the Glove (AFA). Amer. W'cols. '48 (AFA).

**University of Louisville, May 16-22:** Victor Hammer, Painter and Typographer.

**LOWELL, MASS.** Lowell Art Association, Whistler House, May 1-June 30: Paint and Powder Club Exhibit. July 1-Oct. 1: Summer Exhibit.

**MADISON, WIS.** Wisconsin Union Art Gallery, University of Wisconsin, to May 3: Ann. Student Show. May 6-24: Presenting Aaron Bohrod, Kathie Kollwitz. May 11-15: Outdoor Exhibit. May 27-July 3: 10th Rural Art Show. June 15-July 6: Masterworks of Art.

**MANCHESTER, N. H.** Currier Gallery of Art, May 1-22: Polish Manual Arts (AFA). May 1-31: W'cols by Cleveland Artists. May 10-31: 50 Books of the Year (AFA). Summer: Matiasse Drwgs (AFA). 3 Post War Houses. Ex Votos (AFA). Amer. W'cols (AFA). Stamp Design. Dance Portraits by Gerda Peterich.

**MASSILLON, OHIO.** Massillon Museum, May 1-31: Contemp. W'cols (Byerly Coll.). Pigs from Hawaii.

**MEMPHIS, TENN.** Brooks Memorial Art Gallery, May 9-June 15: Encyclopedic Britannica Exhibit. Memphis Guild of Handloom Weavers Exhibit.

**MILWAUKEE, WIS.** Chapman Memorial Library, Milwaukee-Duane College, to May 6: Pigs by Bendre of Bombay. May 6-26: Entries and Prize Winner of Elisabeth Richardson Ann. Award. May 16-23: Anoinette Hoyt Flanders, Landscape Designs and Models. May 23-June 13: Exhibit. by Extension Class of Emily Groom.

**Layton Art Gallery, to May 10:** Layton School of Art Ann. Photog. May 23-July 10: Layton School of Art Ann. Art Exhibit.

**MINNEAPOLIS, MINN.** Minneapolis Institute of Arts, to May 15: Historic Minnesota. Centennial Exhibit. Ancient Peruvian Textiles (AFA). May 10-31: Early 20th Cen. W'cols (AFA).

**University Gallery, University of Minnesota, to May 16:** Brewer: Architect and Designer. Mies van der Rohe. To May 30: Ralston Crawford, One-Man Show.

**Walter Art Center, to May 29:** Max Weber Retrospective. May 5-July 3: Photos by John Sankowski. To June 5: Lamps and Lighting. To July 31: Mod. Painters in Minn. June 14-Oct. 30: Made in Minn. July 7-Aug. 21: Prints by Malcolm Myers. Sept. 11-Oct. 16: Alfred Maurer Retrospective.

**MONTCLAIR, N. J.** Montclair Art Museum, to May 8: Children's Exhibit. May 15-29: Mus. Art School Exhibit. June 5-26: W'cols.

**MOUNT VERNON, N. Y.** Mount Vernon Art Association, May 2-21: Ceramics and Crafts. May 9-21: Oil and W'cols.

**MUSKEGON, MICH.** Hackley Art Gallery, May 1-25: Muskegon Artists 23rd Ann.

**NEWARK, N. J.** Newark Art Club, May 3-30: Photog. Studies by Vailburg Camera Club.

**Newark Museum, May 1-June 12:** Exhibit. Books and Mas. in Observance of 400th Anniversary of Book of Common Prayer. Art and Culture of Tibet.

**Rabin and Krueger Gallery, May 1-31:** Young Amer. Artists.

**NEW BRUNSWICK, N. J.** Rutgers University, to May 14: The Printed Book.

**NEW HAVEN, CONN.** Yale University Art Gallery, to May 14: 19th Cen. Ceramics and Pottery. To June 5: Industrial Design. May 18-June 12: Loan Exhibit. of Japanese Prints. June 14-Aug. 31: Recent Acquisitions. Exhibit. of Work by Students in School of the Fine Arts. June 19-30: Yale Tapestries.

**NEW LONDON, CONN.** Lyman Allyn Museum, May 1-June 13: James McNeill Whistler, 1834-1903.

**NEW ORLEANS, LA.** Arts and Crafts Club, May 2-21: W'cols by Mary Jean Bringham. Pastele by Challis Walker. May 23-31: Black and White Group Show. Prints by Charles Sarendorf.

**Isaac Delgado Museum, to May 9:** Pigs by French Children (MOMA). To May 15: Marco Polo Exhibit. May 1-22: The Pigs of John Sloan (AFA).

**Newcomb Art School, Tulane University, May 1-30:** Exhibit. of Student Work.

**NEW YORK, N. Y.** A.C.A., 63 E. 57, May 2-21: Photos of Jewish Rehabilitation in Poland. May 23-June 4: Group Exhibit.

**American British Art Center, 44 W. 56, to May 7:** Pigs by William Grant Sherry. Pigs by Theo Hancock. May 10-21: Pigs by E. E. Cummings.

**Argent, 42 W. 57, May 2-14:** Pigs by Kropp. Oils and W'cols by Mary Karasick. May 16-28: The Connecticut Group.

**May 13-26:** 57th Ann. Exhibit. of the Nat'l Assn. of Women Artists at the Nat'l Academy of Design.

**Artists' Gallery, 61 E. 57, to May 13:** Gouaches by Mary Heisig. May 14-27: Collages. W'cols and Constructions by Francis Foster. May 29-Aug.: Group Exhibit. of Contemp. Pigs.

**Asia Institute, 7 E. 70, to May 10:** Contemp. Chinese Woodcuts by May Chien-yung. To May 21: Loan Exhibit. of Art from Afghanistan. May 2-31: Tibetan Religious Art. May 1-31: Early Near Eastern Glass.

**Associated American Artists, 711 5th Ave., to May 14:** Howard Mandel, First One-Man Show. May 9-28: The Four Seasons, Pigs by Members of AAA.

**Babcock, 38 E. 57, May Indel.: Pigs by 19th and 20th Cent. Amer. Artists. Summer: Group of Contemp. and 19th and 20th Cen. Americans.**

**Barbison-Plaza, 101 W. 58, May 2-31:** Salarrue.

**Arthur Browne, 2 W. 46, to May 13:** John J. Anthony, First One-Man Show.

**Collectors of American Art, 106 E. 57, May 1-Sept. 1:** Group Exhibit.

**Contemporary Arts, 106 E. 57, to May 13:** Pigs by Henry Sexton. May 16-June 1: Group Exhibit.

**Durand-Ruel, 12 E. 57, to May 14:** Pigs by Milton Avery. Durlacher, 11 E. 57, May 2-28: Jewels by Millicent Rogers, Contemp. Drwgs.

**Ward Eggleston, 161 W. 57, May 2-14:** Oils of Paris, France. Natalie Petrin Pervushin. May 16-28: Exhibit. of Barry Bronzes.

**Eight Street, 33 W. 8, to May 8:** Lorillard Wolfe Club. May 9-22: Graphic Art 8th St. Gallery Art Assn. May 23-June 5: Gotham Painters.

**Feigl, 601 Madison Ave., to May 6:** Recent Work by Dimitry Merinoff. May 11-25: Bruno Krauskopf. June-July: Work by Kokoschka, Krauskopf, Engel, Merinoff, Vylcilic.

**Friedman, 20 E. 49, May 1-31:** Drwgs, Caricatures and Illustrations by Joe Kauffman.

**Garret, 47 E. 12, to June 25:** Group Show.

**Grand Central, 15 Vanderbilt Ave., to May 7:** W'cols by Anthony Thieme.

**Grand Central Branch, 55 E. 57, May 10-21:** Pigs by Channing Hare.

**Kennedy, 785 5th Ave., May:** Drwgs and Prints by Victoria Huntley. June: The European Scene by Luigi Kasimir. July: Early Amer. Historical Prints and Pigs. Aug.: The Prints of Currier & Ives.

**Kraushaar, 32 E. 57, to May 14:** Pigs by E. P. Jones. May 16-June 30: Group Show. Pigs and W'cols.

**Laurel, 108 E. 57, to May 7:** W'cols by Antonio Mattei. Sculpt. by Nicholas Mocharniuk. May 9-28: New Talent Exhibit.

**Macbeth, 11 E. 57, May-June:** Group Exhibit. Oils and W'cols by Contemp. Amer. Artists.

**Metropolitan Museum of Art, 5th Ave., at 82nd, May 7:** Indels: Amer. Art and Literature. May 20: The "Nine Heroes" Tapestries and a New Installation of the Unicorn Tapestries. June 17-Indel.: Goldsmith's Work and French Silver.

**Midtown, 605 Madison Ave., to May 14:** Pigs by Isabel Bishop.

**Mitch, 55 E. 57, to May 7:** Pigs by Mildred Hayward. May 9-21: Pigs by the Arthur Schwieger Group.

**Morton, 117 W. 58, May-Summer:** Group Show: Eugene Fitch, Gregory Iyer, Robert Blair, Louise Keller, Lucille Hobbie, Beatrice Weller, Ian MacIver, George Drittler.

**Museum of the City of New York, 5th Ave. and 103rd, May 5-Summer:** Three Rivers—Around the Rim of Manhattan Island. May 26: End of the Drwg Room from the Residence of Harry Harkness Flagler.

**Museum of Modern Art, 11 W. 53, May 11-July 10:** Mus. Coll. Prints. To June 12: Braque. June 29-Sept. 11: Italian 20th Cen. Art. To June 26: Lombey Glass. To Oct. 30: Brewer House in Glass.

**Museum of Non-Objective Painting, 1071 5th Ave., to May 15:** Group Show. May 15-Indel.: New Acquisitions. National Academy of Design Galleries, 1063 5th Ave., May 13-26: 57th Ann. Exhibit. of the Nat'l Assn. of Women Artists.

**National Serigraph Society, 38 W. 57, May 9-Sept. 5:** 100 Best Serigraphs of the Past 10 Years.

**Nat'l Art Circle, 41 E. 57, May 2-21:** First Amer. Exhibit. of Work by P. Litvinovsky from Jerusalem.

**Harry Shaw Newman Gallery, 150 Lexington Ave., May-June:** Animals in Amer. 19th Cen. Pig.

**New York Historical Society, 170 Central Park W., to May 8:** Amer. W'cols. To June 15: The Confederate States of America. To July 15: Gold Fever-Calif. Gold Rush.

**New York Public Library, 476 5th Ave., May 2-June 18:** Amer. Books in Post War Germany. To May 24: Summer Theatre. May 9-Indel.: Boxing, an Exhibit. of Books and Prints.

**Betty Parsons, 15 E. 57, to May 7:** Theodoros Stamos. May 9-28: Adaline Kent. May 30-June 18: Perle Fine.

**Pavodoti, 121 E. 57, to May 7:** Pigs by Mousia. May 9-28: W'cols.

**Peridot, 6 E. 12, May 2-28:** Pigs by Leonard Nelson. May 30-June 24: Sculpt. by Leonard. July-Aug.: Gallery Group.

**Peris, 32 E. 58, to May 31:** The Season in Review.

**Pinechamps, 40 E. 68, to May 10:** James Fitzsimmons. May 11-25: Leon Smith.

**Portraits, 46 Park Ave., to May 14:** Portraits in Review.

**Rabinovitch Photography Workshop, 40 W. 56, May 2-31:** Photos by 22.

**Paul Rosenberg, 16 E. 57, to May 14:** Pigs by Velasquez. Greco and Goya in Special Color Rendition.

**Bertha Schaefer, 32 E. 57, to May 14:** Recent Pigs by Bernice Cross. May 16-June 4: W'cols. Group Show. June 6-July 29: Fact and Fantasy, 1949.

**Scott and Fowles, 745 5th Ave., May:** Augustus John in Amer. Coll.

**Sculptors Gallery, Clay Club Sculpture Center, 4 W. 8, May-Aug.:** Group Exhibit. of Sculpt.

**Jacques Seligmann, 5 E. 57, to May 7:** Arthur Kraft. May 16-28: Printmakers.

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E. and A. Silberman, 32 E. 57, May 1-31: Baroque Pig of 17th and 18th Cen.  
 Van Diemen-Liessfeld, 21 E. 57, May 7-27: Pigs by Wallace Basford.  
 Wythe, 794 Lexington Ave., May 9-June 8: Pigs by Esther Kastl, June 13-July 29: Group Show.  
 Whitney Museum of Art, 10 W. 8, to May 8: Ann. Exhib. of Contemp. Amer. Sculp. W'cols and Drwgs. May 12-29: Work from the Permanent Coll.  
 Willard, 32 E. 57, to May 21: Pigs by Douglas Lockwood.  
**NORFOLK, VA.** Norfolk Museum of Arts and Sciences, May 1-22: Pigs and Sculp. (Internat'l Business Machines). May 8-29: Norfolk Photog. Club Ann. Exhib. May 15-Summer: Pigs, Drwgs, Ceramics, Sculp. by Members.  
**NORMAN, OKLA.** University of Oklahoma, May 1-15: Calif. W'col Soc. May 15-June 1: Art Students Ann.  
**NORTHAMPTON, MASS.** Smith College Museum of Art, May 4-15: Children's Art from Smith College Day School. May 6-27: Contemp. Amer. Prints (AFA). May 18-June 5: Student Art from Smith College Art Dept. Classes.  
**OAKLAND, CALIF.** Mills College Art Gallery, to May 15: Toward a Better Oakland. May 22-June 5: Ann. Student Exhib.  
**OVERLIN, OHIO.** Allen Memorial Art Museum, Oberlin College, May 1-31: Exhib. and Opening of the Helen Ward Mem. Room of Costume Arts. June 1-30: Work by Students in the Dept. of Fine Arts.  
**OKLAHOMA CITY, OKLA.** Oklahoma Art Center, May 1-29: Dept. of State Pigs, W'cols and Drwgs by Winslow Homer. Eastman Johnson.  
**OMAHA, NEBR.** Society of Liberal Arts, Joslyn Memorial, May 1-31: Nebr. Gem and Mineralogy Club, May 11-31: Omaha Public Schools, May 11-June 12: 2nd Graphic Arts Ann. June 5-Indef.: Sand Pig. June 19-July 3: Nebr. Weaver's Guild, July 31-Aug. 28: 5th Ann. Omaha Co. Bluffs Exhib.  
**OXFORD, MISS.** Mary Baile Museum, May 1-30: Oils by Florence Punt.  
**PASADENA, CALIF.** Pasadena Art Institute, to May 8: Exhib. of Pasadena City Schools and Internat'l Exhib. of Young Peoples Pigs. May 13-June 13: Dutch Pigs and Dutch Silver. Rembrandt Etchgs. W'cols by James Gouper Wright. May 13-June 5: Architectural Exhib. June 1-July 5: Women Painters of the West.  
 Pasadena Public Library, May 8-29: Fifty Books of the Year, 1949 (AIGA).  
**PHILADELPHIA, PA.** American Swedish Historical Museum, to May 15: Architectural Exhib. of Sven Markelius. May 15-June 15: Weavings by Sara Mattson Anliot. June-Summer: W'cols by Lars Hoftrup.  
 Art Alliance, to May 5: Pigs by Ann Taube Goodman. To May 22: Pigs by William Coranick. May 3-29: Northwest Crafts Group, Work of Craftsmen of Ore. Sculp. by York Fischer and other Philadelphians. May 3-June 5: Self Portraits in Oils, Prints, and Sculp. May 7-June 3: Pigs by Bruce Allan. May 24-Summer: General Show.  
 Contemporary Art Association, May 4-25: A Lay Jury Looks At Art. June 1-22: Inanimate Forms. June 29-July 20: Student Show.  
 Pennsylvania Academy of Fine Arts, June-Sept.: Permanent Coll.  
 Print Club, May 6-20: Prints by Rouault "Misereere at Guerre." May 9-20: Exhib. of Children's Work. May 26-June 8: Art Students Exhib.  
**PITTSBURGH, PA.** Carnegie Institute, to May 15: Pigs, Drwgs and Prints of Pittsburgh, 1790-1949. May 19-June 20: Lithographs by Benton Spruance.

**PITTSFIELD, MASS.** Berkshire Museum, May 3-31: Pigs by Mary Elizabeth Nicholls. Photos by McKeesport Camera Club, May 7-31: Works by Mus. Students.  
**PITTSBURY, N. J.** James R. Marsh Gallery, Fiddlers Forge, to May 15: Early and Contemp. Signs and Weatherswans.  
**PORTLAND, ORE.** Portland Art Museum, to May 15: Ore. Guild of Painters and Sculptors. Mus. Art School Students Exhib. May 1-31: Exhib. of Mus. Coll. of North-west Coast Indian Art. May 15-June 15: Paul Klee Exhib.  
**PRINCETON, N. J.** Art Museum, Princeton University, May 2-16: Undergraduate Art. May 3-13: Mod. Prints and Drwgs.  
**PROVIDENCE, R. I.** Rhode Island School of Design, to May 24: Pig Towards Architecture. May 31-Aug. 6: 70th Ann. Exhib. by Students of Rhode Island School of Design.  
**RACINE, WIS.** Charles A. Wustum Museum of Fine Arts, May 8-June 5: Racine Public School Art. June 5-26: Designs in Nature (AFA). June 12-July 3: Amer. Textiles (AFA). Aug. 14-Sept. 14: Art Schools U.S.A. (AFA). Sept. 1-22: Amer. Toys (AFA).  
**RALEIGH, N. C.** State Art Gallery, May 4-18: Pigs by Duncan Stuart and James W. Fitzgibbon. May 22-June 8: Matthew and Stanislaw Nowicki, Architecture and Design.  
**RICHMOND, IND.** Art Association, May 1-14: Senior and Junior High School Art. June 1-Sept. 1: Permanent Coll.  
**RICHMOND, VA.** Virginia Museum of Fine Arts, May 5-June 5: 18th Cen. Amer. Furniture.  
**ROCHESTER, N. Y.** Memorial Art Gallery, May 6-June 5: 1947 Rochester-Finger Lakes Exhib.  
**ROCKFORD, ILL.** Rockford Art Association, May 2-June 5: Crafts Exhib.  
**ROCKLAND, ME.** William A. Farnsworth Library and Art Museum, May 8-29: Children's Pigs in Mus. and Public School Classes. June 1-30: W'cols and Oils from Mus. Coll. June 15-Aug. 1: W'cols by William Zorack. July 1-28: Small Sailing Craft of 19th Cen. Aug. 1-30: Pigs by Younger Artists of Maine. Arts and Crafts of Maine.  
**SACRAMENTO, CALIF.** E. B. Crocker Art Gallery, May 1-31: Old Master Pigs and Drwgs. Calif. School, May 1-15: Sacramento Schools. May 18-31: Kingsley Art Club Ann.  
**ST. LOUIS, MO.** City Art Museum, to May 15: Rosa Alba Exhib. May 6-31: Washington University, School of Fine Arts. June 6-27: Contemp. Children's Books, Illustrations, Washington University. May 1-22: Drwgs and Prints by Kunisoshi (AFA).  
**ST. PAUL, MINN.** St. Paul Gallery and School of Art, May 12-29: 10th Ann. Twin City Artists Exhib. June 2-19: Exhib. of Work of the Students of the St. Paul School of Art.  
**SAN FRANCISCO, CALIF.** San Francisco Museum of Art, to May 22: Photos by Morris Huberland. To May 29: Pigs by Max Ernst. May 2-22: Haitian Painters of Today. May 2-20: Design in the Living Room. May 9-June 12: New Pigs from Baltimore and Washington. May 15-June 19: Sculp. by Carroll Barnes. May 23-June 20: New Amer. Painters (MOMA). June 1-July 17: The Work of

Herbert Bayer. June 10-July 10: 13th Ann. Drwg and Print Exhib. of the San Francisco Art Assn. June 14-July 17: New Pigs by Los Angeles Artists. June 27-Aug. 8: Design in the Patio.  
 M. H. De Young Memorial Museum, May 10-31: Drwgs by Rico Lebrun (AFA).  
**SAN MARINO, CALIF.** Huntington Library and Art Gallery, June 7-Indef.: "Original Views of London" by Thomas Shotter Boys. 1842.  
**SANTA BARBARA, CALIF.** Santa Barbara Museum of Art, May 10-July 30: Ujijima and Permanent Coll.  
**SANTA FE, N. M.** Museum of New Mexico, May 1-31: One-Man and Group Exhib. by New Mexico Artists.  
**SEATTLE, WASH.** Henry Gallery, University of Washington, May 6-June 30: School of Art Ann. July 1-Aug. 1: Selection from Permanent Coll.  
 Seattle Art Museum, May 5-June 5: 9th N. W. W'col Soc. Ann. W'cols by King Co. High School Students. Morgan Library Neoplatonism. Scals. Photos of Switzerland by W. Leutenhanger. Fred Remington Greene Mem. Coll. of 18th Cen. Eng. and Amer. Furniture. June 8-July 3: Colored Drwgs by Alexander Archipenko. Haitian Popular Artists. Pigs by N. W. Artists. July 6-Sept. 4: Creative Art of the World. Mus. Coll.  
**SIoux CITY, IOWA.** Sioux City Art Center, May 1-31: The Iowa May Show.  
**SPRINGFIELD, ILL.** Springfield Art Association, May 3-31: Ann. Children's Exhib.  
**SPRINGFIELD, MASS.** George Walter Vincent Smith Art Gallery, May 7-15: Exhib. of the Work of Mus. Saturday Drwg Classes.  
**SPRINGFIELD, MO.** Springfield Art Museum, to May 7: 19th Ann. Regional Exhib. May 9-June 25: Loan Exhib. of Amer. Pigs and Prints (Edith Gregor Halpert Coll.). June 27-July 18: Mod. Church Art (AFA).  
**STANFORD UNIVERSITY, CALIF.** Thomas Wilson Stanford Art Gallery, to June 28: Stanford Student-Staff Show. June 28-Summer: Retrospective Show of the Work of Leo Simonson. Stage Designer.  
**STATEN ISLAND, N. Y.** Staten Island Museum, to May 31: S. I. Artists Ann. Spring Exhib.  
**SYRACUSE, N. Y.** Syracuse Museum of Fine Arts, to May 15: Internat'l Photog. Salon. Syracuse Printmakers. New Ceramic Guild. May 19-June 5: School Art Exhib. Daubers' Club Ann.  
**TACOMA, WASH.** Tacoma Art Association, May 15-22: Art Dept. Ann. College of Puget Sound. June 1-July 15: Design Down Under. Australian Aboriginal Art. Photog. by the Foto Alpine Club.  
**TALLAHASSEE, FLA.** Florida State University, May 1-31: Cuban W'cols (AFA).  
**TERRE HAUTE, IND.** State Teachers College, May 10-31: Mod. Jewelry Under Fifty Dollars (AFA).  
**TOLEDO, OHIO.** Toledo Museum of Art, May 1-29: Pissarro.  
**TOPEKA, KANS.** Mulvane Art Museum. Washburn Municipal University, May 1-14: Mulvane Art Center Junior School of Art Student Exhib. May 18-Indef.: Washburn U. Art Dept. Student Exhib.  
**TORONTO, CANADA.** Art Gallery of Toronto, May 6-31: 27th Ann. Exhib. of Advertising and Editorial Art (AFA).  
**TULSA, OKLA.** Philbrook Art Center, May 10-July 3: 4th Ann. Nat'l Indian Pig Exhib.  
**UNIVERSITY, ALA.** University of Alabama, Art Dept., May 1-June 30: 20th Ann. Student Exhib.  
**UNIVERSITY, LA.** Louisiana State University, Art Dept., May 2-June 4: Student Shows.  
**URBANA, ILL.** University of Illinois, College of Fine and Applied Arts, May 3-15: U. of Ill. Ann. Salon of Campaign-Urbana Camera Club. May 22-Summer: Ann. Exhib.

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Horses." Maurice Prendergast. Venice (Lark Mag.).

**YOUNGSTOWN, OHIO.** Butler Art Institute, May 13-  
June 19: Spring Salon. To May 16: Student's Spring  
Show.

**WASHINGTON, D. C.** Barnett Aden Gallery, May 1-31:  
Pigs by Juanita Marbrook.

Corcoran Gallery of Art, to May 8: 21st Biennial Exhib. of  
Contemp. Amer. Fig. May 21-Sept. 4: Prints by Jacob  
Kaizen. Pigs by Samuel Smith.

Howard University Gallery, May-June: Pigs by Laura  
Wheeler Waring.

Library of Congress, to May 11: Books of Switzerland.  
May 1-Indef.; Pennell 7th Print Exhibit, May 15-Indef.;  
State of Israel Publications.

National Collection of Fine Arts, Smithsonian Institution,  
May 8-30: Wash. Wool Club.

National Gallery of Art, to June 19: Early Italian Engrvs.  
Pan American Union, May 2-31: Pigs and Prints by Nemecio  
Antunes.

**WICHITA, KANS.** Wichita Art Museum, to May 15:  
Wichita Artists Guild, May 21-June 5: 1949 All Wichita  
Exhib. of Photos.

**WILMINGTON, DEL.** Society of Fine Arts, Delaware Art  
Center, May 8-29: Wool Section, 35th Ann. Del. Show.

**WORCESTER, MASS.** Worcester Art Museum, to May 8:  
Mod. Buildings for Schools and Colleges. Worcester  
Photo Club, 25th Anniversary, to May 14: Fish and  
Fishing, May 16-June 17: Medicine in Art, May 28-June  
26: Ann. Exhib., Worcester Art Museum School, June 1-  
July 3: Jewish Ceremonial Art, July 3-27: Conn. Wool  
Soc. June 18-July 31: Pigs by Christian Gullager.

**YONKERS, N. Y.** Hudson River Museum, to May 31: 34th  
Ann. Exhib., Yonkers Art Assn.

**ZANESVILLE, OHIO.** Art Institute, May 1-31: 8th Ann.  
Arts and Crafts Show. June 1-30: Selections from Perma-  
nent Coll.

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can artists. Media: oil, watercolor, pastel, drawing, prints,  
small sculpture. Jury. Fee \$2.00 to non-members. Entry  
cards due June 11. Work due June 18. For further infor-  
mation write The Art Association of Newport, 76 Bellevue  
Ave.

**NEW YORK, N. Y.** Rome Prize Fellowships 1949-1950. 14  
fellowships for mature students and artists capable of  
doing independent work in architecture, landscape archi-  
tecture, musical compositions, painting, sculpture, history  
of art, and classical studies. Open for one year begin-  
ning Oct. 1, 1949. Application blanks due Feb. 1. For  
further information write to Exec. Sec'y, American  
Academy in Rome, 101 Park Ave.

**TULSA, OKLA.** 4th Annual National American Indian  
Painting Exhibition, May 3-July 3. Philbrook Art Center.  
Open to all artists of North American Indian or Eskimo  
extraction. Media: oils and watercolors. Jury. Prizes. For  
further information write Dorothy Field, 2727 Rockford  
Rd., Tulsa.

### REGIONAL

**ATHENS, OHIO.** 7th Annual Ohio Valley Oil and Water-  
color Show, July 1-31. Edwin Watts Chubb Gallery, Ohio  
University. Open to residents of Ohio, Ind., Ill., W. Va.,  
Pa., and Ky. Media: oil and watercolor. Jury. Prizes.  
Entry cards due June 1. Work due June 10. For entry  
cards and further information write Dean Earl C. Seigfried,  
College of Fine Arts, Ohio University, Athens.

**COLUMBUS, OHIO.** 25th Annual Circuit Exhibition of  
Ohio Watercolor Society, Nov. 1949-July 1950. Columbus  
Gallery of Fine Arts. Open to present and former resi-  
dents of Ohio. Media: watercolor, gouache, Jury. Cash  
prizes. Fee \$3 including membership. Entry cards due  
Sept. 28. Work due Oct. 6 at Columbus Gallery, 480 E.  
Broad St., Columbus. For entry blanks and further infor-  
mation write Edith McKee Harper, Sec'y, Treas., 1403  
Corvallis Ave., Cincinnati, Ohio.

**MINNEAPOLIS, MINN.** 2nd Biennial Exhibition of Paint-  
ing and Prints, 1949, Oct. 30-Dec. 30. Walker Art Center.  
Open to artists working in Iowa, Nebr., N. Dak., S. Dak.,  
Wis., Minn., Media: paintings and prints. Jury. Awards.  
Entries due Sept. 16-26. For further information and  
entry cards write William M. Friedman, Asst. Dir.,  
Walker Art Center.

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AJIJIC, JALISCO, MEX. Mexican Art Workshop, Lake Chapala, pd. July 15-Aug. 15, Write to Irma S. Jonas, 238 E. 23 St., N. Y. 10, for information.  
ANN ARBOR, MICH. University of Michigan, aa. June 28-Aug. 13, Reg. to June 18, 8 wks, \$35 for Mich. residents; \$90 for non-residents.

ATLANTA, GA. High Museum School of Art, Box T, 1262 Peachtree St., N. E. pd, ca, int, c.

RASIN, MONT. Shuttle-Craft Guild, School of Hand-weaving, c. May 16-Sept. 30, Reg. cont. \$75 per wk, incl. room and board.

BLOOMFIELD HILLS, MICH. Cranbrook Academy of Art, pd, s, c, id, arc, Reg. to Apr. 15.

BOSTON, MASS. Boston Museum School, 230 The Fenway, pd, s, g.

Butera School of Fine Arts, 240 Huntington Ave, pd, ca, il, aa, id, May 31-July 1, Reg. cont. \$10 per wk.  
Vesper George School of Art, 44 St. Botolph St., ca, f, int, id, il, June 13-Sept. 19, Reg. cont. \$5 for June, \$10 for Sept.

BROOKLYN, N. Y. Brooklyn Museum Art School, Eastern Pkwy, aa, June 6-July 29.

CHICAGO, ILL. Art Institute of Chicago, Mich. Ave. at Adams St., pd, s, aa, ca, id, June 27-Aug. 5, Reg. to June 27, \$67.

Institute of Design, 632 N. Dearborn St., pd, s, id, p, arc.

For teacher training, June 27-Aug. 6.

EDMONTON, ALBERTA, CANADA. Banff School of Fine Arts, University of Alberta, pd, s, c, July 12-Aug. 20.

FALL RIVER, MASS. Bradford Duffee Technical Institute, 64 Duffee St., id, f, ca. Ann. Tuition: Mass. residents \$100; others \$250.

GRAND RAPIDS, MICH. Kendall School of Design, 145 Fountain St., id, ca, int.

GUERNEVILLE, CALIF. Pond Farm Summer Workshops, pd, s, c.

KINGSTON, R. I. Rhode Island State College, Summer Art Workshop, July 5-Aug. 12, \$15 per wk.

LAS VEGAS, N. MEX. New Mexico Highlands University, University and National Ave, pd, s, c, June 6-July 15.

LELAND, MICH. Leelanau Summer Art School, pd, June 18-July 26, Reg. to June 20, \$12-40. Write Art Dept., Mich. State College, East Lansing, Mich.

LOS ANGELES, CALIF. University of Southern California, pd, s, ca, June 20-July 20, Aug. 1-27.

MADISON, WIS. University of Wisconsin, pd, s, c, g. June 24-Aug. 19, Reg. cont. \$60.

MINNEAPOLIS, MINN. Walker Art School, 1710 Lyndale South, pd, il, s, ca, June 20-Aug. 12, \$80.

NEW YORK, N. Y. American Art School, 3410 Broadway, ca, pd, ca, June 6-Sept. 2, Reg. to June 6, \$25 for 4 wks.

Massell Starr School of Art, 54 W. 74 St., pd, s, Reg. cont. \$20 per mo.

Ozenfant School of Fine Arts, 208 E. 20 St., pd, June-July, Reg. cont. \$100 for 2 mos.

School for Art Studio, 250 W. 90 St., pd, s, c, g, il, \$60 for 14 wks, Reg. June 1.

NORFOLK, CONN. Yale University's Norfolk Summer School for Art, pd, Aug. 8-Sept. 15, \$75.

OAKLAND, CALIF. Mills College Creative Workshop, pd, c, aa, July 5-Aug. 13, Reg. to July 3, Resident fee of \$250 for 6 wks, incl. room and board.

PHILADELPHIA, PA. Moore Institute of Art, 1330 N. Broad St., pd, c, il, f, int, aa, id, Reg. cont.

Pennsylvania Academy of Fine Arts, Broad & Cherry Sts., pd, s, Reg. June 13.

PORTLAND, ORE. Oregon Museum Art School, West Park at Madison, pd.

PROVIDENCE, R. I. Rhode Island School of Design, 26 College St., pd, ca, id, s, il, c, f.

PROVINCETOWN, MASS. Hans Hofmann School of Fine Arts, pd, June 13-Sept. 2, Reg. cont. \$140 for 12 wks.

Perle Fine Summer Painting Group, pd. Write 51 W. 8 St., N. Y. 11.

SAIGATUCK, MICH. Oxbow Summer School of Painting, pd, s, c, June 27-Sept. 3.

SKOWHEGAN, ME. Skowhegan School of Painting and Sculpture, pd, s, Reg. June 27.

TAOS, N. MEX. Bistram School of Fine Arts, Box 45, pd. May 23-Aug. 25, Reg. cont. \$40 per mo.

WASHINGTON, D. C. Institute of Contemporary Art, 1322 New York Ave, pd, g, c.

National Art School, 2039 Mass. Ave, pd, s, c, ca, id, aa, Reg. cont.

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VOLUME XXXVII

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When you want to know something about art organizations and art activity of the Americas, there is one place to find it—in the AMERICAN ART ANNUAL, the “indispensable handbook about art.” Museum personnel, librarians, writers, collectors, artists, students—all associated with the arts in any capacity—use the ART ANNUAL. The standard reference of the art world since 1898, it answers everyday questions, quickly and effortlessly. It also furnishes information about the art press, museum publications, newspapers carrying art notes, national and regional exhibitions, and paintings, sculpture and prints sold at auction. Two surveys of important events and trends in art in the United States and Canada, for the three-year period ending June, 1948, form a valuable and useful reference for future years. Organizations, museums, and schools appear geographically in the main sections of the book. Each entry is listed in a master index under such broad categories as: archaeology, architecture, art commissions, art teacher associations, business and professional men’s art clubs, ceramics, college and university art departments, educational associations, historical and antiquarian museums and houses, industrial arts, interior decoration, museums, municipal art agencies, national and regional art organizations, oriental museums and associations, professional art schools, residential colonies for artists, sculpture societies, university art galleries and water-color societies. The AMERICAN ART ANNUAL is the book that tells the who, what and where of the art activity and organizations of the United States, Canada and Latin America. It has been compiled with the assistance of a large Advisory Committee of art leaders from every State in the Union and the foreign countries represented. Bound in cloth, 522 pages, \$12 the copy; \$10 to public libraries and museums. Published by THE AMERICAN FEDERATION OF ARTS, Washington 6, D. C.